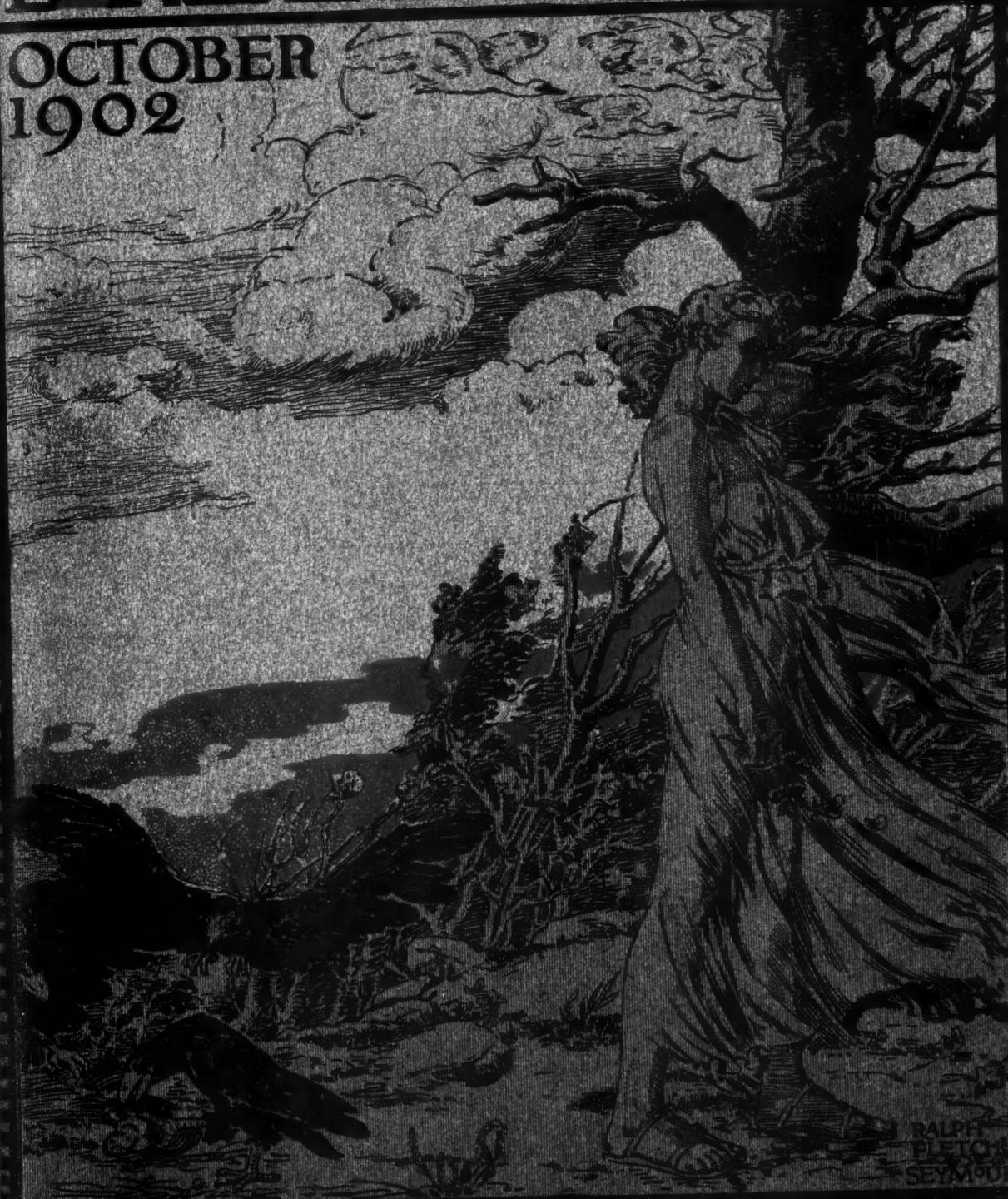


VOL. XXXI No. 1

PRICE, 25 CENTS.

THE INLAND PRINTER

OCTOBER
1902



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A little higher
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PAPERS

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CARVED IN STOCK

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And close at hand the basket stood
With nuts from brown October's wood.

Whittier



C.M. TUTTLE 02

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CHICAGO



ARTISTIC effects in printing are produced on high-grade cardboard that are impossible on inferior material.

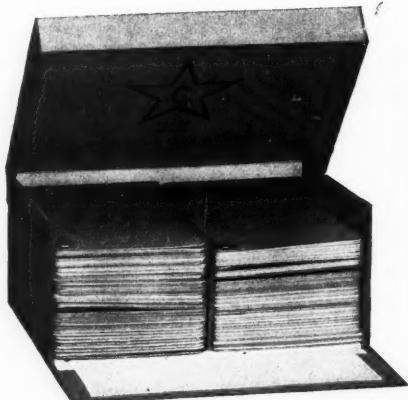
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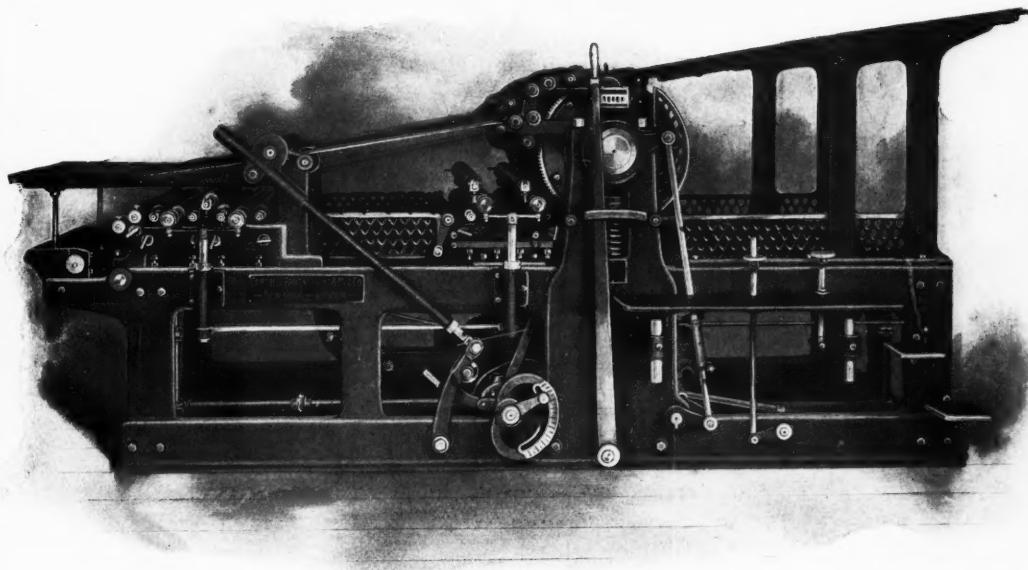
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Result: Absolute rigidity and evenness of impression, increase in life of type and plates, saving of time in make-ready.

You may have a rock of Gibraltar in the bed and the supports beneath it, but if the cylinder impression mechanism in the presses you are operating has even the slightest tendency to stretch or vary under the direct strain of the printing stroke, then, with such machines, you are constantly adding to the cost of production.

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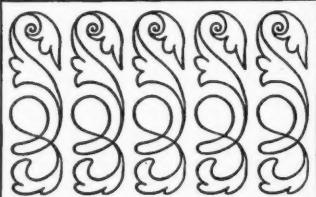
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Copperplate

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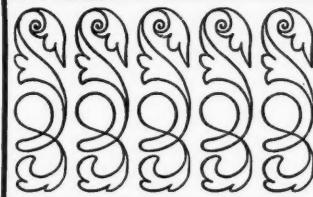


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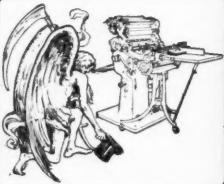


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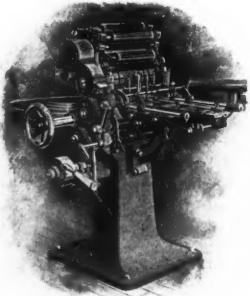


Figure Your Pay Roll

How much did it amount to in the last quarter—in the last six months—in the last year? Probably it was a lot of money. Did you get the greatest efficiency, which comes only from furnishing good hands with the best possible tools? In the composing room you probably have machines—how about the pressroom? It is possible that you are still feeding all sheets by hand to presses that will run little faster than the limit of hand feeding.

How would automatic feeding at a minimum of five thousand separate cut sheets or pieces per hour affect pressroom results? Would it not give a very much increased income for the labor money? Consider this.

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For Cards, Envelopes, Tags, etc.

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hear from
you



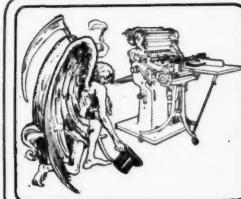
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Size sheet, 15 x 18 inches.

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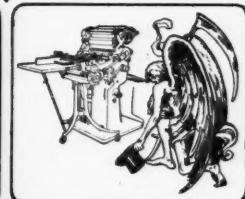
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The Many-sided Harris

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To all large Manufacturers doing their own Printing—The Harris is unusually attractive, because as a class they always figure costs.

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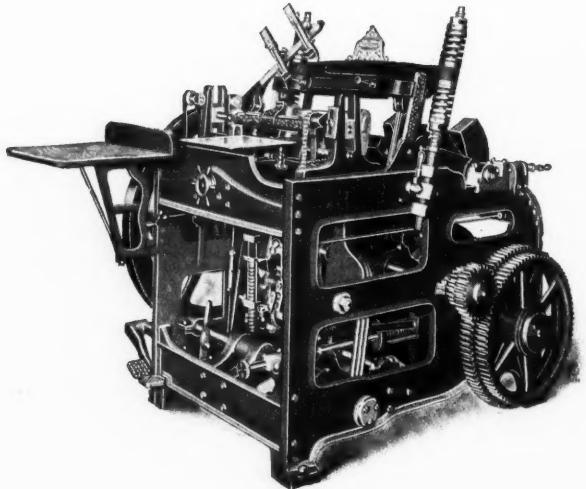
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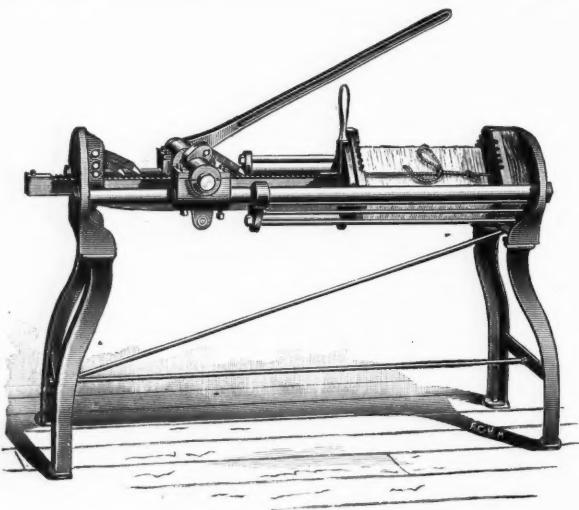
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Workmanship on Crawley's Rounder and Backer is A No. 1, while the work it does is superior to all other methods.



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Requires no belts or pipe connection, but is a portable press, very easily moved from place to place.

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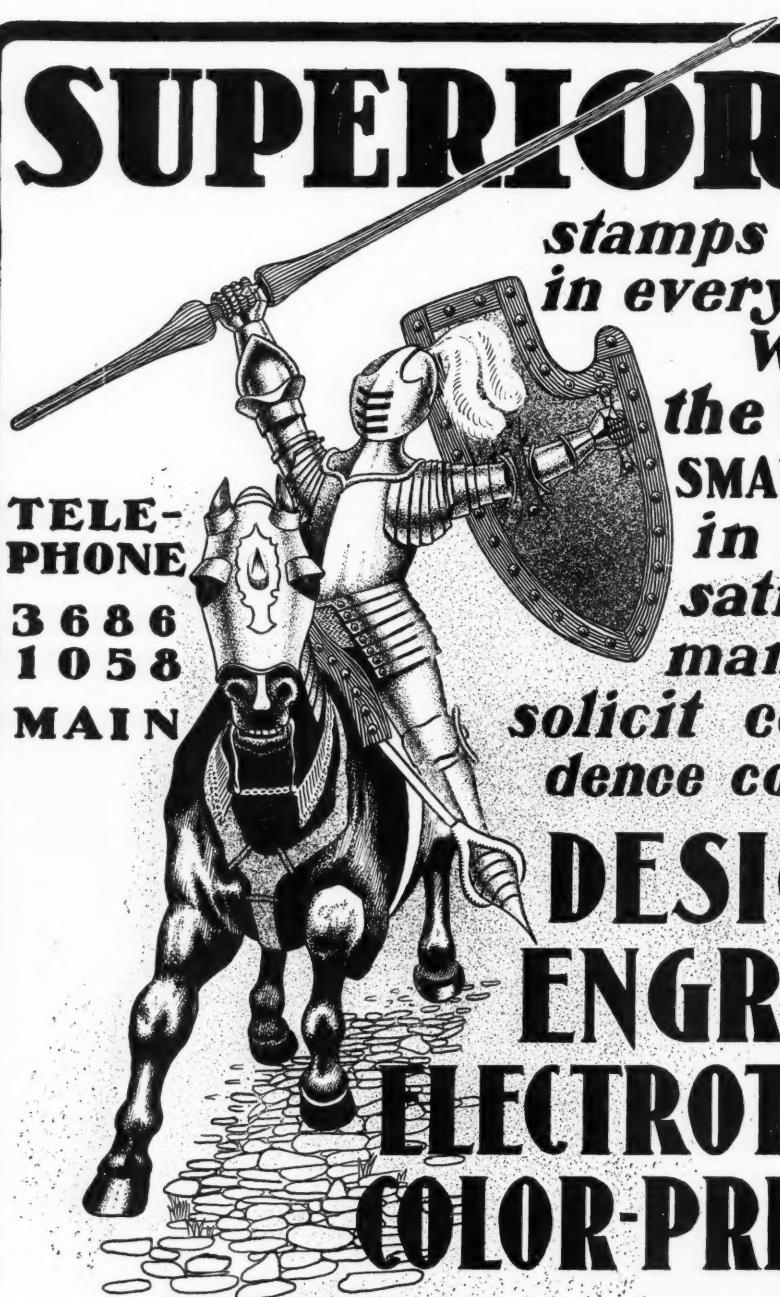
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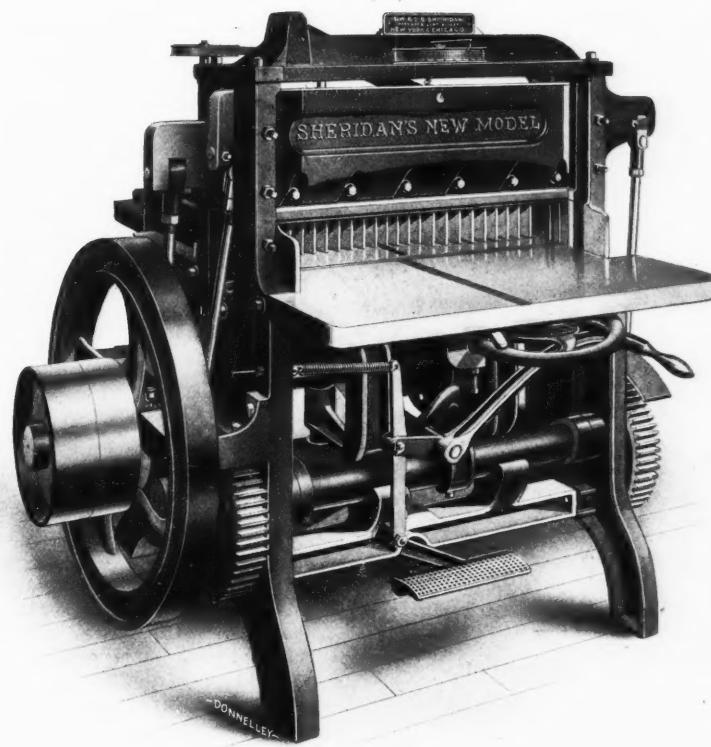
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In Fonts Containing No Useless Sizes.



**Every Space Accurately Cut
and the Size Stamped on It.**

The Case and its contents
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\$5.15

**The Different Thicknesses are Easily Distinguished by the Metal
of Which They are Made.**

CASE CONTAINS

1 Lb. Half Point Copper Thin Spaces.

Cut 6, 8, 10, 12, 18, 24, 36, 48, 60 and 72 point.

1 Lb. One Point Brass Thin Spaces.

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3 Lbs. Two Point Metal Thin Spaces.

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For any size not given above, use the next
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They are put up in a regular Quarter Case,
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will fit in a regular full size Blank Case, with
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at a glance.

These Spaces are made of the best grade of
Copper, Brass and Metal for the purpose, and a
Case of them will last an age and save many
times its cost. The size being stamped on each
piece greatly facilitates spacing and distribution,
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Copper or Brass Thin Spaces, assorted as above, sold also in 1-lb. paper
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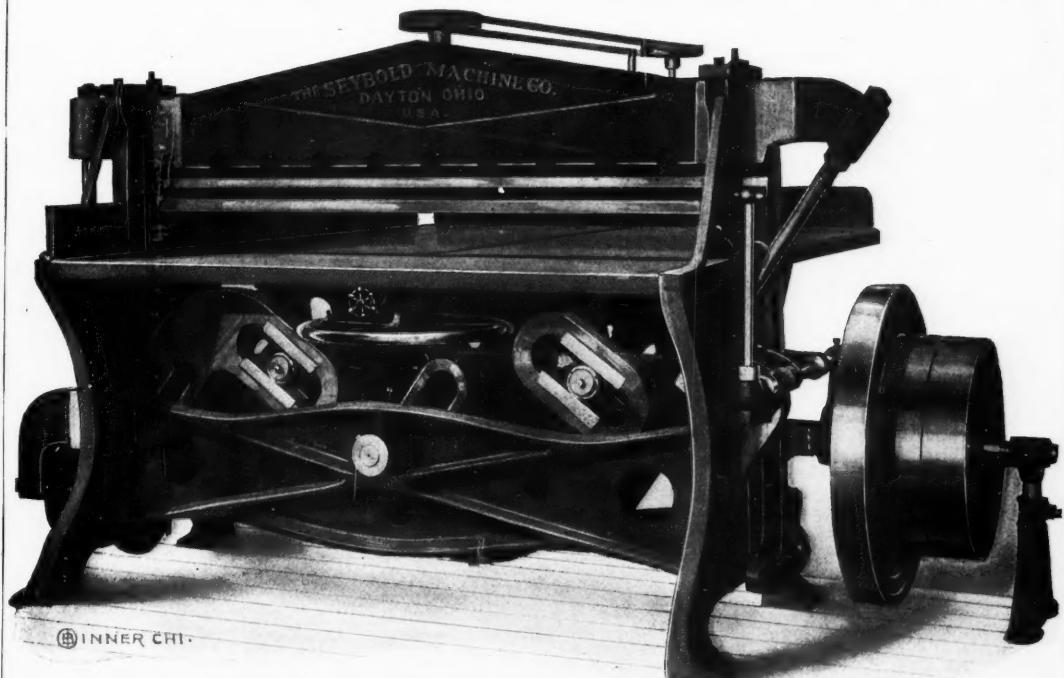
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What purchasers say about Dexter Feeding Machines

C. H. SIMONDS & CO.
PRINTERS
297 CONGRESS STREET

BOSTON, MASS., July 22, 1902.

DEXTER FOLDER CO., Pearl River, N. Y.

Gentlemen,—In reply to your favor of the 21st, inquiring as to our satisfaction with the Dexter Feeding Machines, we beg to state that we are finding them fully up to your representations, and may say confidentially that they are exceeding our expectations.

We think that the feeding machine as built to-day by you has solved the problem. This is especially true in view of the fact that we are enabled to use them upon our most critical work, under conditions bristling with difficulties, with very troublesome paper and occasionally upon very short runs. So far we have yet to find the work that they will not feed as well, if not better, than by hand; and the extreme simplicity of the machine makes its care and adjustment easy. Yours very truly,

C. H. SIMONDS & CO.

WHITTET & SHEPPERSON
Publishers

Main and Tenth Streets

RICHMOND, VA., Nov. 29, 1901.

DEXTER FOLDER COMPANY,

127 Duane St., New York City.

Gentlemen,—In reply to your inquiry concerning increase of speed and the results obtained over hand-feeding in every-day practical operation of your Automatic Press Feeder, we may say that formerly by hand-feeding our output per day of nine hours was from 7,000 to 9,500 sheets. With the Dexter Press Feeder we now get from 11,500 to 14,500 per day.

We experience no difficulty in running different grades or sizes of paper, using news, supercalendered and coated stock, of varying weights, with equal accuracy and speed, and if there is any difference, we believe the larger the sheet the easier it is for the Automatic Feeder to handle.

The increased output we consider the leading feature, and in addition thereto the accurate register, few spoiled sheets and saving of wages are a consideration. Very truly yours,

WHITTET & SHEPPERSON.

Fiester Ptg. Co., Philadelphia.

Working entirely satisfactorily.
Have since ordered three more machines.

Avil Ptg. Co., Philadelphia.

Get so much larger results out of them than by hand-feeding, see no other alternative except to eventually get them on all our presses.

Have seven Dexter Feeders and two more ordered.

Instructor Publishing Co.
Dansville, N. Y.

Press No. 2 did, in 108 hours, 148,234 impressions—1,372 per hour.
Press No. 3 did, in 110 hours, 145,503 impressions—1,322 per hour.
Press No. 4 did, in 108 hours, 142,126 impressions—1,315 per hour.
Have five Dexter Feeders.

Braid & Hutton, Savannah, Ga.
Has averaged 20,000 sheets per day. Some days running as much as 25,000.

The above are but a few of the expressions made as to the satisfactory operation and results given by our Feeding Machines. It has been clearly demonstrated that the use of Dexter Feeders will mean the saving in pay roll and a material increase in production. Our machines are surpassing the expectations of our most exacting customers, and are guaranteed by us to give satisfactory results.

See opposite page.

A few of the users of Dexter Feeders

The American Label Mfg. Co.
OF BALTIMORE CITY

Cross, Covington and Sander Sts.

BALTIMORE, Md., Aug. 7, 1902.

DEXTER FOLDER CO.

Pearl River, N. Y.

Gentlemen,—In reply to your inquiry, we beg to state that after a most exacting competitive test with another make of feeder for more than six months, we find that for all purposes the Dexter Feeders are by far the better machines, and quite beyond comparison with the other one on trial.

The output is entirely satisfactory and the register is, if anything, more accurate than we can secure by hand-feeding.

Hoping the above will give you the information desired, we are, Very respectfully yours,

THE AMERICAN LABEL MFG. CO.
LOUIS T. WEIS, Vice-Pres.

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Etc.	Etc.	Etc.	Etc.

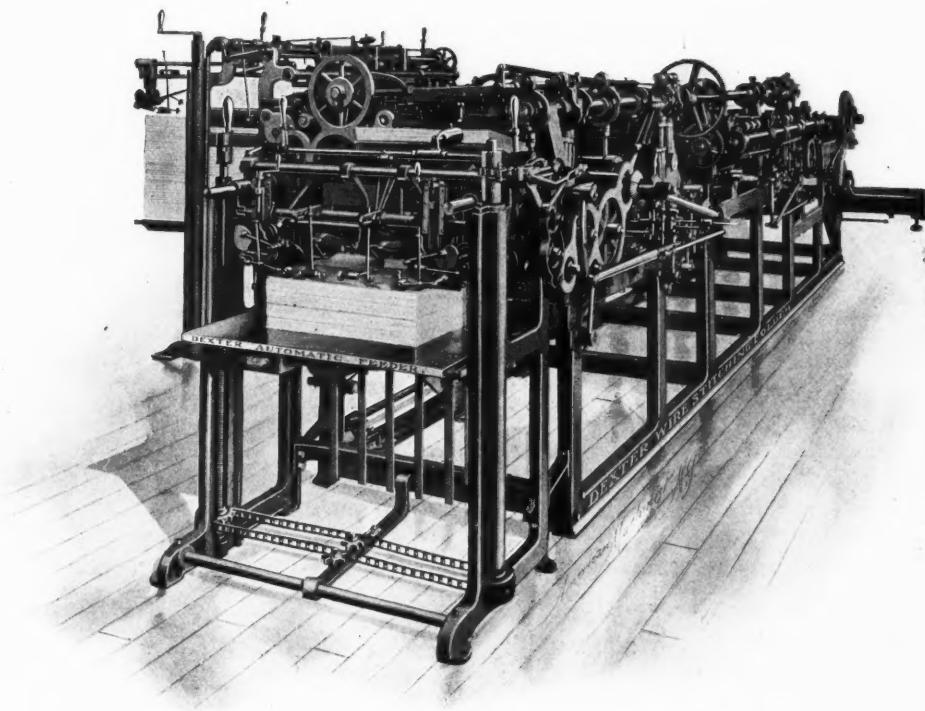
DEXTER FOLDER CO.

THE INLAND PRINTER



Dexter Wire-Stitching Folders

Automatically Feed, Fold, Cover, Gather, Collate and Wire-Stitch



THE DEXTER AUTOMATIC WIRE-STITCHING FOLDER

In use by F. L. CHAPMAN & Co., Chicago.

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Its capacity for periodicals of 16, 20 and 24 pages is 4,500 complete copies per hour, and those of 32, 36 and 40 pages at the rate of 2,250 complete copies per hour.

We are prepared to furnish wire-stitching folders with capacity of from 16 to 60 pages.

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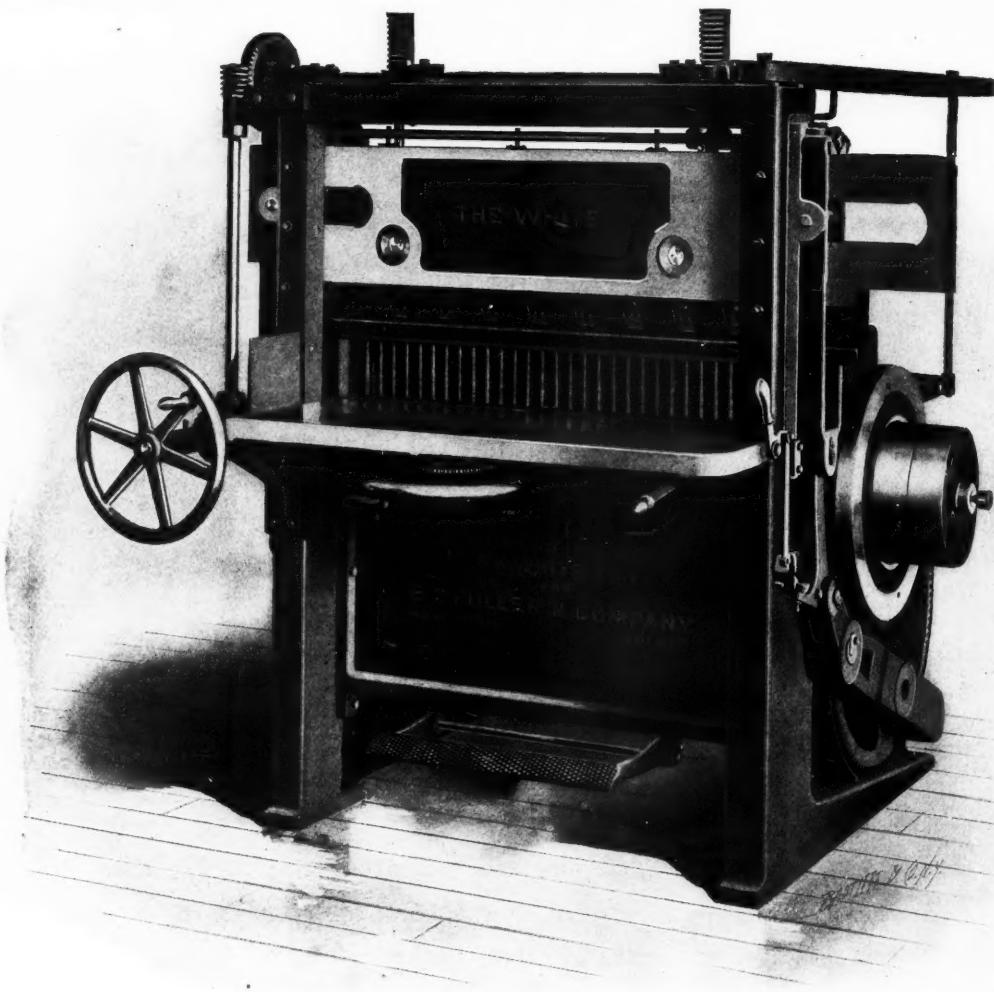
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"THE WHITE"



The Best Paper Cutter Ever Produced

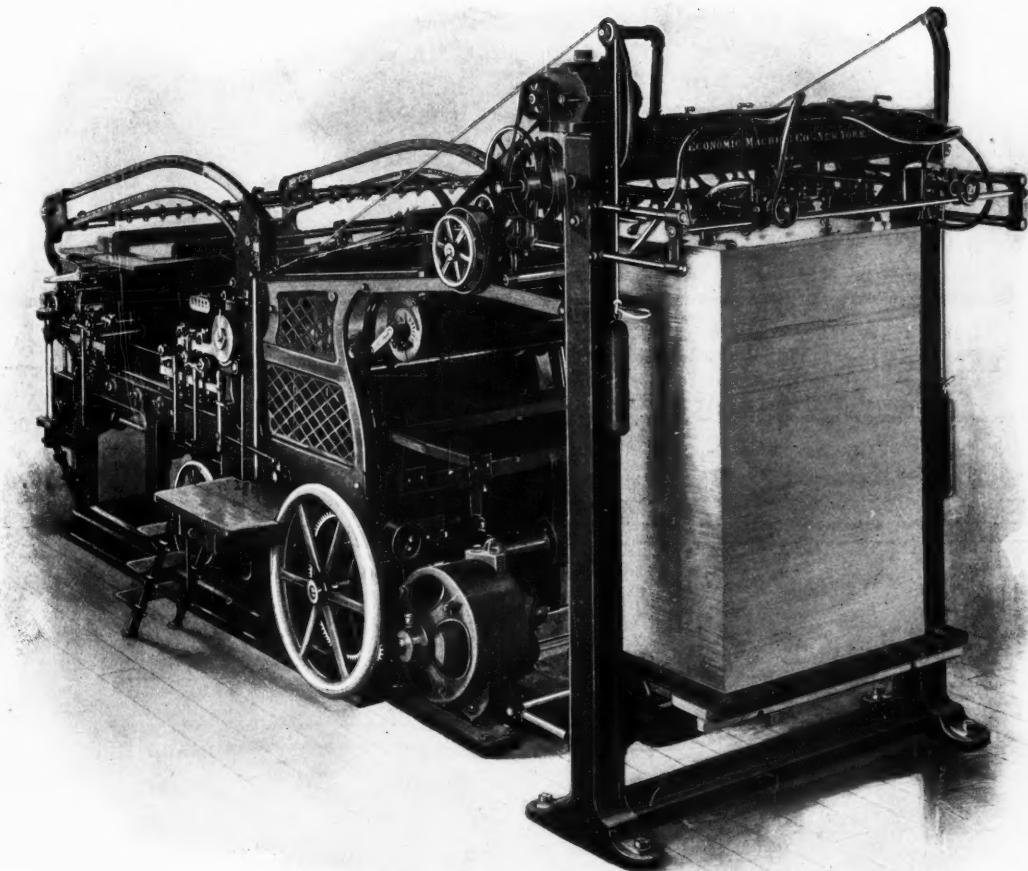
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ECONOMIC Automatic Paper-Feeding Machines



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The Standard
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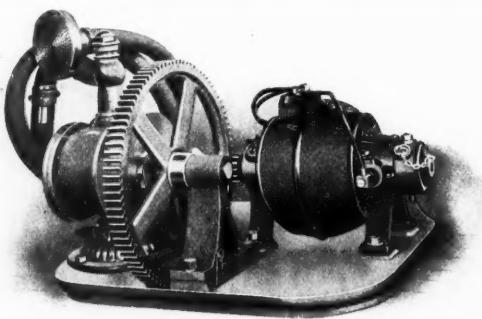
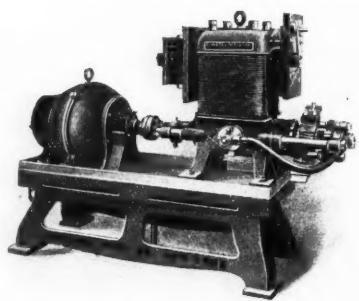
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WIRE STITCHERS in the WORLD

Perfection
No. 6



The New
"Perfection"
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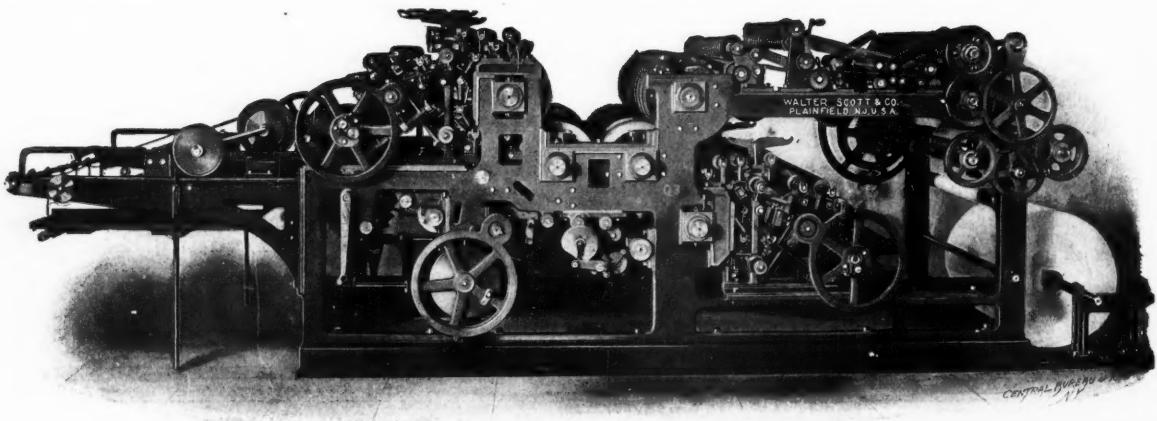
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THE MACHINE CUTS OFF eighty-eight (88) different lengths, and any width roll can be used. The change from one size to another is made in a few minutes.

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That is the reason why we claim to have a proposition that will interest **YOU**. The fact that we are selling, or have sold, a great number of presses the past year is no reason why you should invest in the GOLDING JOBBER or any other of our labor-saving tools. What **WILL** make it worth your while to investigate is the fact that we **CAN** sell you a machine under a guarantee that will **DO** a specified quantity (yes, and *quality*) of work over and above what you now turn out.

Other printers ARE investigating this proposition, as you will see by turning to "Business Notices" in this number of *The Inland Printer*. Write and tell us the number of presses you have in use and what the average wage paid for operating, and we will furnish you with a schedule GUARANTEEING to save you enough in wages in two or three years to PAY for the first cost of the machines in installing GOLDING JOBBERS in place of what you now have. This is NOT counting the extra profit you would make by their increased output. Address our nearest store for catalogues and full information.



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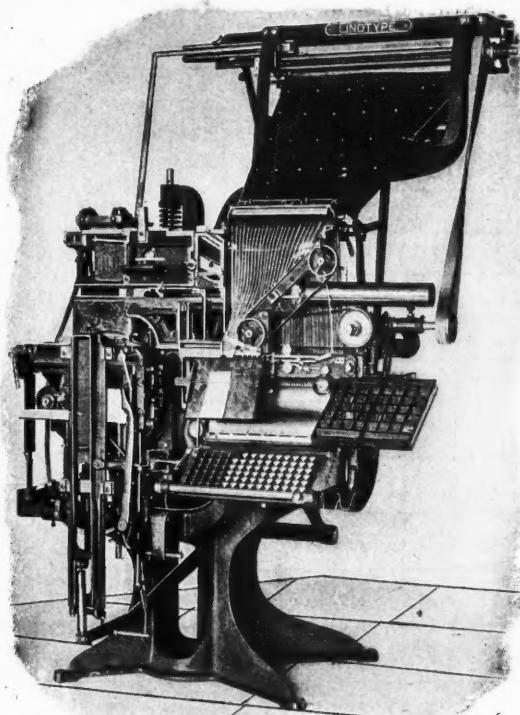
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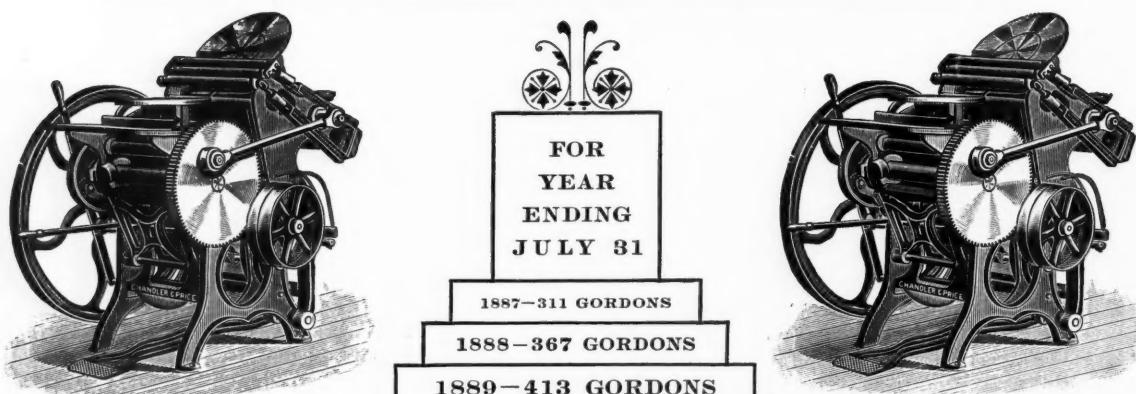
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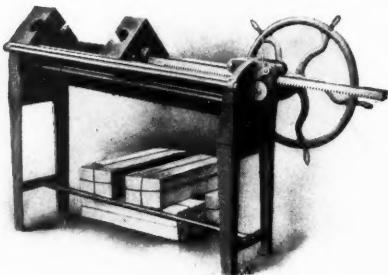
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Inland Type Foundry
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*Remember we **guarantee** Inland type to be more durable than **any** other kind. You know what **our guarantee** means—your money back if we can't prove it.*

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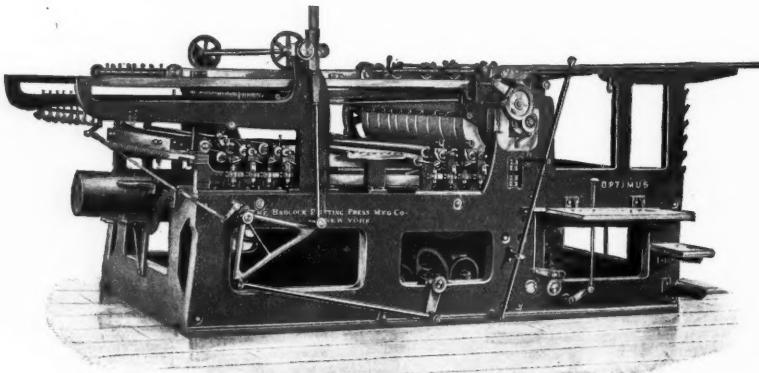
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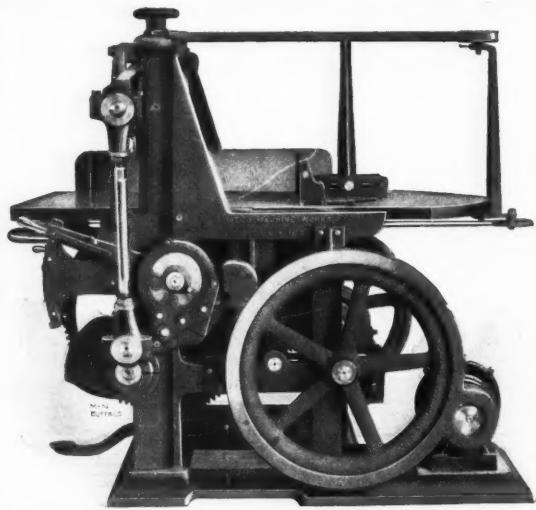
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We show our new Texas Stone, a companion piece to the Dorsey Stone, the two being exactly alike in form and size, only differing in the interior arrangements under the stone. These large, modern frames will usually replace several ordinary pieces of furniture, such as the common imposing stone, sort cabinet, letter-board cabinet, etc.



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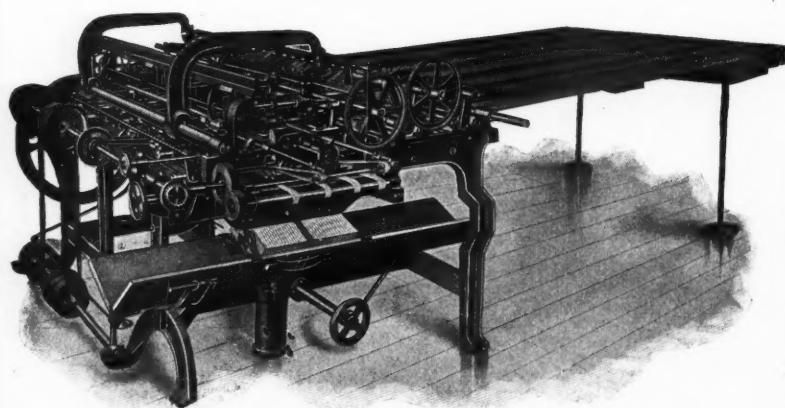
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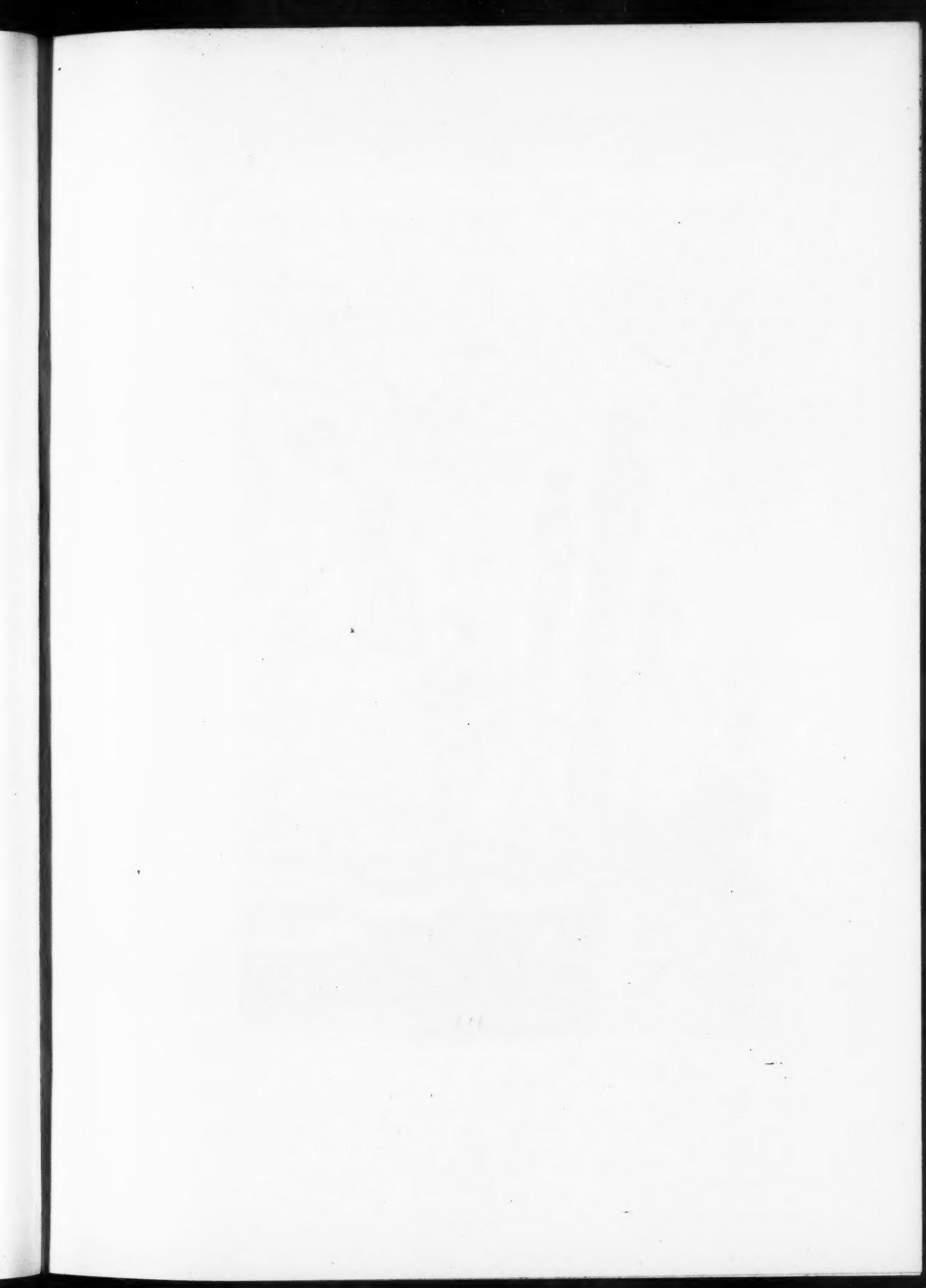
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXX. NO. 1.

CHICAGO, OCTOBER, 1902.

TERMS { \$2.50 per year, in advance.
Foreign, \$1.20 per year extra.

AMONG THE MAKERS OF BOOKS.

BY THOMAS WOOD STEVENS.



INITIAL BY FRANK HAZENPLUG.
(Philosopher Press edition of
"Rasselas.")

HIS is the season when the floodgates are opened and the high tide from the bookshops breaks upon the waiting world; from now until the last weary Christmas shopper, light of purse but laden with joyous goods, has caught the last train homeward, and the candles on the tree are lighted—the men of books shall have no rest. Of

course, most of the fall successes are already on the market, and more of them are drying in the bindery. But the makers of hand-made books and the publishers of limited editions are not so forehand. With them the presses are still running for the holiday buyer. This is the time of year when the gas engine at East Aurora is filling the rural, philosophic night with melody; and among the deeper disciples of the craft, the type is clinking into old, immortal words.

The number of men who are making fine books in America has increased very rapidly of late; in fact, the business has grown out of all proportion to the progress in other branches of the artistic crafts. This is due in part to the spread of William Morris's ideas, but mainly to the supposed large financial returns gathered by Mr. Hubbard. In charity, let us look to Morris as the prime source. The large number of workers renders impossible the consideration of all in this paper. So we choose to speak of a few, nor deny to others the praise of silence.

The latest work to be issued from the Elston Press (and in the hands of the buyers before these lines are read) is a reprint of Pope's "Rape of the Lock," with the original text and in the original spelling. The Elston Press is nothing if not classical, and that quality, more than any other, has placed its work very high

among its fellows. The present book is printed in the usual Elston manner: red and black, on thin, hard, hand-made paper, "Old Roman" type and title-page design by H. M. O'Kane. In view of past performances, it is safe to predict that the presswork will be excellent and the composition above reproach. Unfortunately, the designs are not so sure to be pleasing.

The Elston Press has, in one particular, gone somewhat out of the beaten track of American printers: it has secured a supply of type imported specially from England—a fine, sturdy face of roman, which is not cast in this country. This factor alone is sufficient to distinguish its product from that of all the American presses. But the type is not the only point of distinction. The printing—done on a hand press, and good printing at that—has a charm in itself; the paper is always fine and tough, of clear color and crisp surface, and the binding, though plain cloth is used, is ready for any improvement without resewing. Binders who have occasion to undo the work of others, and attempt to patch the ruin into perfectness, are most grateful to the man who sews the book to bands, with silk, in the first place.

The success of the Elston people has been steady and sure. At first, comparatively large editions were made, but they have now settled on one hundred and sixty as the regular limit to each edition and the volumes are sold almost as fast as they are issued. Taken altogether, this press is nearer to the craftsman's ideal (and incidentally to the great English presses) than any concern in America. It is to be hoped, however, that the general quality of their design will eventually reach the same level with other features of their enterprise.

If seniority were the only touchstone, book-lovers would probably be ready to grant to Thomas B. Mosher the reward of long and faithful service; for certainly no American publisher stands in so intimate a relation to the discerning buyers. While Mr. Mosher is not a

printer, his care in selection, finely cultivated taste and the general appearance of delicate beauty which he imparts to his publications have given him a following like that accorded to no other.

For the autumn, Mr. Mosher announces six new volumes in the Brocade Series; these are the delicate little books of which the entire edition is printed on Japan vellum and which, on account of the low price, are most widely known of all his ventures. The plan of the series is delightful enough, and one is almost sure to find in the books matter wholly worthy of its sheath. The publisher's highest success, in his own estimation, is to unearth a classic "not generally

if the presswork is not of the highest possible quality. In the entire list of books printed in the Old World format, Mr. Mosher has sinned grievously. Yet he has meant well; let it pass.

The most charming information in Mr. Mosher's new announcements, however, is in connection with his Quarto Series. When he brought out the first volume of this series, it was looked upon as an experiment. The price was considerably above his other issues, and the book was large; whereas he was known as a maker of small books. The experiment was a success. And this year we find three new books in the series, including poems by Swinburne and Rosetti and studies by



PAGE DECORATION BY RALPH FLETCHER SEYMOUR.
(From "The Song of Demeter and Her Daughter Persephone.")

known"; which is surely a glorious ambition. True, his taste is sometimes a bit above the heads of the many, and he is somewhat limited and austere in his definition of a classic; but these are things to which he has an unquestioned right. And no one whose blood still quickens to the beautiful follies—and wisdom—of pure romance will regret the availability in this form of three of William Morris's tales, hitherto unpublished separately in this country.

In the Old World Series we find three new titles, and three great books. But this series has never been as attractive as the other. In a small Japan vellum book one may pardon the use of brevier type; when the same type (or even a couple of points larger) is run on rough, hand-made paper the effect is almost certain to be unsatisfactory. And especially is this true

Walter Pater. It is the intention to keep these books among the writers of the esthetic school and its successors—whoever its successors may be. At any rate, these books are among the most desirable of American publications; they are of generous size and margin, printed clearly and well, and edited with seeming infallibility. Considered from the standpoint of the classicist, they may seem a trifle effeminate in design; but, granting the correctness of the intent, one can scarcely question the achievement.

Though we may take a deep interest in his doings, Mr. Mosher never wakes us to enthusiasm. He never surprises. His span is set, his work planned; he will probably add no new note to the craft, though persistence in his chosen way will undoubtedly bring a great result in an uplifting of publishing standards.

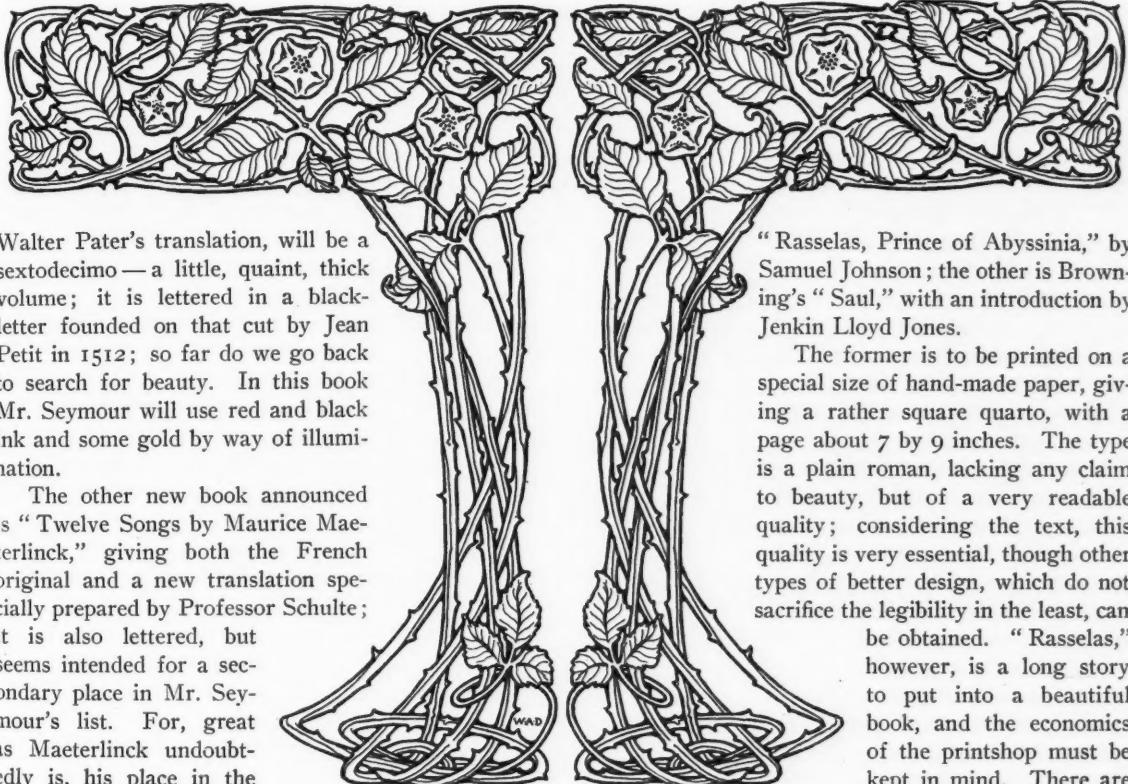
Yet we might wish that sometime he may go further and lend his fine, controlling touch to things that may become more vital in the arts, more instant in the traffic of the time.

In Chicago, Ralph Fletcher Seymour announces two new books, with a third dimly hinted in the background. The third really looks the most interesting, but that may be due to its indefiniteness; the text of it is not announced at all, but we know that it is to be printed in the new font of type which Mr. Seymour has just had cut, and which seems, at present, to be his most important contribution to the cause.

The first of the new things, however, will be a radical departure from his former work. It is hand-lettered and elaborately decorated, but there the resemblance ends. All his recent books have been of large size — nothing smaller than quarto, and all have followed the same general format. The new book, the text of which is the Homeric hymn known as "The Song of Demeter and Her Daughter Persephone," in

aging progress. Each effort has surpassed its predecessor, though in some cases his ambition has betrayed him into flights too bold, from an artistic point of view. But in the main his books have been well done, and his sturdy conservatism has prevented a waste of energy on objects unworthy of his consideration. But at the best the lettered book is a makeshift. According to our best standards of beauty — which are influenced not a little by the arguments of utility — the type book is permissible. This being true, the spirit of the day, practical above all other days, demands that type shall be used. Mr. Seymour has come to recognize this fact (perhaps not reluctantly, for the work of lettering is somewhat galling to an artistic nature), and his type is the result. Its design has been the product of much thought, and a long time was consumed in its preparation; there is little doubt that it will justify the effort.

The Philosopher Press, of Wausau, Wisconsin, announces two reprints for the autumn season. One is



END PAPERS BY W. A. DWIGGINS.

(Blue Sky Press edition of "In a Balcony.")

Walter Pater's translation, will be a sextodecimo — a little, quaint, thick volume; it is lettered in a black-letter founded on that cut by Jean Petit in 1512; so far do we go back to search for beauty. In this book Mr. Seymour will use red and black ink and some gold by way of illumination.

The other new book announced is "Twelve Songs by Maurice Maeterlinck," giving both the French original and a new translation specially prepared by Professor Schulte; it is also lettered, but seems intended for a secondary place in Mr. Seymour's list. For, great as Maeterlinck undoubtedly is, his place in the world's letters is not yet settled, and Mr. Seymour seems to fear the effect of following Milton and Keats with the strange lyrics of the Belgian mystic. It seems, however, to mark a greater liberality of taste than the publisher has hitherto displayed, and for that may be welcomed as well as for its own sake.

From the beginning of his career as a maker of books, Mr. Seymour has made steady and most encour-

"Rasselas, Prince of Abyssinia," by Samuel Johnson; the other is Browning's "Saul," with an introduction by Jenkin Lloyd Jones.

The former is to be printed on a special size of hand-made paper, giving a rather square quarto, with a page about 7 by 9 inches. The type is a plain roman, lacking any claim to beauty, but of a very readable quality; considering the text, this quality is very essential, though other types of better design, which do not sacrifice the legibility in the least,

be obtained. "Rasselas," however, is a long story to put into a beautiful book, and the economics of the printshop must be kept in mind. There are to be initials and other embellishments by Frank Hazenplug; this is a fact

worth noting, as it brings into the field of book design one of the most capable decorators in the West. While his first effort in this direction can not be called entirely successful, no one who has watched his work can doubt that Mr. Hazenplug will eventually have a strong and definite influence on the style of our designers — if he can be persuaded to take up the matter

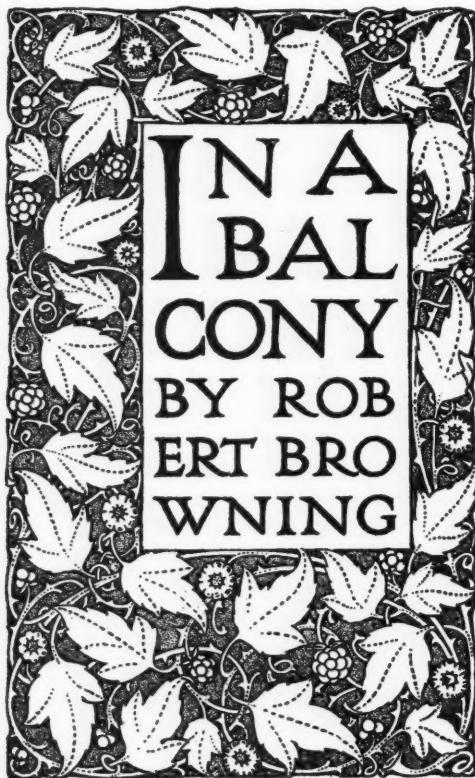
seriously. Of the edition of "Rasselas," three hundred copies are printed, to sell for \$6 each—a large deal, for such material.

Of the "Saul," definite announcement has not yet been made, except in regard to the introduction. It is to have a frontispiece by Robert Anning Bell—perhaps the most distinguished artist of his school, and this alone should give unusual interest to the book. It is to be regretted that more illustration can not be used, for few poems in the English tongue are so charged with the peculiar quality of dramatic picturesqueness so dear to the illustrator.

This year a change seems to have come over the ideals of the Philosopher people. Heretofore they have

The Blue Sky Press, located in Chicago, also announces two reprints, as well as some new work. The first book of the season, completed during the summer, is an edition of Browning's "In a Balcony," with an introduction by Laura McAdoo Triggs. For this the designs were drawn by F. W. Goudy and W. A. Dwiggins. The book is printed in red and black, the only novel feature being the printing on dampened paper, after the old manner. While this method is not easy to manage at first, the result seems to justify the extra effort, and the Press expects to follow it hereafter in all work that is intended to be representative and important.

The other books in preparation include a reprint



TITLE-PAGE BY F. W. GOUDY.

(Blue Sky Press.)

been content to do good presswork, and have left the purely artistic side to take care of itself, in which duty it has been most negligent. They have not realized that a mere piece of presswork does not accomplish the purpose of the higher craftsman; their composition has been done on a rule of their own, to the effect that a word should never be broken—whatever may happen to the spacing and the appearance of the page. The announcement of the employment of competent designers indicates a decided step forward. If now the Philosophers will take a little care with the composition and maintain their presswork at the old standard, we may look for fine books from the Log Cabin at the Sign of the Green Pine Tree.

of Milton's "L'Allegro" and "Il Penseroso," of which the entire edition will be on Japan vellum, printed in two colors. For this book Harry Everett Townsend has drawn two illustrations; some other designs will also be used. Owing to the high price of the material and the comparatively small size of the book, a very limited number will be printed. The Press will also get out a new book by Elia W. Peattie, of which the title has not yet been decided. This, and other publications in view, are in support of the theory that new literature is being produced which is worthy of beautiful dress; and this with due regard for the great works of the past.

Taken in the aggregate, the season is an encourag-

ing one. Aside from those mentioned, many others are busily engaged in the craftsman's quest for the elusive Book Beautiful. Each year the roll increases; each year the leaders win nearer to the goal. And as the seasons wheel, the patrons increase in numbers and generosity. The game is long, but Time grows kind to the student who advances, and among our book-makers his clemency is waxing fast.



TAIL-PIECE BY FRANK HAZENPLUG.
(Philosopher Press edition of "Rasselas.")

Written for THE INLAND PRINTER.

COMPOSING MACHINES—PAST AND PRESENT.

BY JOHN S. THOMPSON.

MACHINERY for the composition of type is fast displacing the hand compositor. Machines adapted for almost every class of typesetting are now to be had. One class of machines may be said to be best adapted for newspaper work, another for book-work, a third for tabular work, and so on. There are high-grade machines for those desiring a wide range of service, and low-priced machines for those whose requirements are modest.

It may be interesting to recount the various systems which have been given to the printing world for the mechanical composition of type. The several methods may be divided and classified into groups according to the means employed to accomplish the final result—a typographical printing surface. The skill and ingenuity evidenced in the various machines which have revolutionized the art of typesetting are indeed marvelous, and though the problem has seemingly been approached from every possible side, it is unlikely that any existing machine represents finality in the art.

The problem of mechanically composing type has occupied the attention of inventors since early in the nineteenth century, the first recorded attempt being that of Benjamin Forster, in London, in 1815. Professor Treadwill, of Cambridge, Massachusetts, was the first American to attempt a solution. In 1822 Dr. William Church, of Birmingham, England, produced the first machine of a practical nature. This apparatus worked with single matrices, which were set like type and locked, from which a whole page was to be cast. Church was also the first to construct a machine to cast single letters, and his experiments were useful in pointing the way for future inventors in this field. Over

one hundred and fifty different machines have been constructed or suggested by inventors to solve the problem of mechanical type composition. Young & Delcambre, in 1840, introduced into England the first machine to come into practical commercial use, under the name of the "Pianotyp." A machine exhibited at the Paris Exposition in 1855, invented by Christian Sorenson, received a gold medal, and the features of his machine apparatus were retained in after years in the Thorne machine.

Of the earlier machines, the Alden, first heard of in 1857, is still in the hands of inventors. The Fraser, invented in 1862, the Kastenbein and the Hattersley, of a few years later, are still in practical operation in England and Germany. The wonderful Paige Compositor was initiated in 1872, and finally, after making considerable stir in America, was abandoned in 1895 on account of its high cost. In 1875 Green and Burr brought out the Empire, which is found in American and European offices to-day. The Thorne machine of 1880 has given place to the improved Simplex, and has found a place in many printing-offices. The McMillan was placed on the market about 1886, and is still in use. The Dow was introduced to the public in 1893, and is at present making a strong bid for favor. The Cox, also perfected in the same year, has been retired by its purchaser, the Unitype Company, makers of the Simplex. These machines are all of the individual-type variety, all of which, except the latest, the Dow, require a second operator to perform the justification of the type. The latter is the only machine now on the market which automatically justifies the type as set. Experiments have been and are still being made on apparatus to perform this function in other machines, however, and unquestionably the individual typesetting machine of the future will be so equipped.

Allied to this group of machines, though their practical commercial operation has never been demonstrated, is a class represented by the Universal Typesetter and Chadwick Typesetter, small composing mechanisms provided with hoppers into which the compositor dropped the type picked from the ordinary type-case with both hands.

In the slug-casting group—those machines which cast a solid line of type from previously composed matrices—Mergenthaler was the pioneer inventor. This conception dates from 1883, and is now represented by the Linotype, Monoline, Rogers Typograph, Fowler, Electric Compositor, and Linotype Junior. Of these the manufacture of the Typograph has been abandoned, having been absorbed by the Mergenthaler Company, and presented in improved form in the Linotype Junior. The Electric Compositor and the Fowler are still in the experimental stage. The Monoline can not be sold or manufactured in the United States, though having a firm foothold in Canada and Europe.

A subsidiary group of this style of machine is found in the St. John Typobar, and in one form given the Rogers Typograph—the casting of a slug or linotype

from a mold formed by the impression of male matrices in a strip of soft metal.

Although much may be said in favor of slug-casting machines, individual typesetting machines have many enthusiastic supporters. If it were possible to combine in one machine the good points of both methods, the printer would assuredly be blest. Between the two processes is a class of machines embodying features of each, though none has approached that perfection which would proclaim the limit of human inventiveness.

It is in the intermediary group, which comprises type casting and setting machines, that the greatest

capacity of sixty thousand finished types per hour there can be no question of ability to supply type in sufficient quantity for any composing machine, the whole alphabet being cast at a single revolution of the machine in proper proportions for complete fonts. The Johnson Typesetter also has completed improvements which accomplish the justification of the assembled type by casting in the assembling machine the necessary spaces of proper thickness to justify each line as it is set, this operation being entirely automatic.

In subsequent numbers an attempt will be made to give a complete exposition of the various systems, professed and proposed, for the mechanical composition of type, together with an outline of what the writer believes to be the *ultima thule* in composing machines.

(To be continued.)

Written for THE INLAND PRINTER.

HOW TO GET EXPERIENCE AS AN AD-WRITER.

BY HENRY FERRIS.

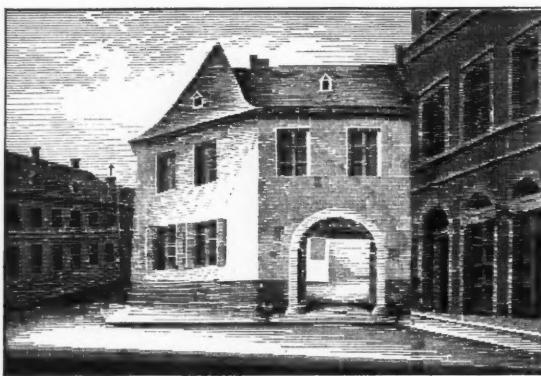
TO the question, "How shall I get training for ad-writing?" in the August issue of this magazine, my answer was, in substance, "Begin to write ads." To the next question, "How shall I get experience?" my answer is, "Keep on writing ads."

If you say, "But that's just the same thing," I admit it. It's like swimming. The way to learn how to swim is to swim; the way to get experience is keep on swimming. One can not tell just when a beginner becomes an adept swimmer or ad-writer, any more than he can tell when a kitten becomes a cat.

In ad-writing, as in swimming, rules don't help much; the main thing is to keep on working. If you go ahead persistently, getting all the training and experience you can, writing ads. and getting people to use them on any terms, or on no terms at all, you will certainly write *better and better* ads.—unless you have mistaken your calling. As you go on, keep *comparing* your latest ads. with previous ones, and see whether you improve; and compare those ads. which are accepted and used with those which are declined, and try to see what it is that makes people think them good or poor. Keep always in mind that the first thing an ad-writer must do is to suit the advertiser, *then* to get results. When your ads. are used, try to find out what the results are, and compare those that "pull" with those that don't.

If you can get up three or four ads. that somebody will use, and that "pull" when he does use them, you probably won't have much difficulty with that advertiser afterward. Indeed, the danger will be that he may then place more reliance on your ability than it deserves, and that you may get "swelled head," and stop improving.

After you have got a fair training, and some experience, and one or two people have come to use your ads., and perhaps to pay something for them, you will probably have a position of some kind offered you,—



GUTENBERG HOUSE, MAINZ, GERMANY.

Reduced facsimile of building, set in brass rules, by Carl Fasol, and printed by Friedrich Jasper, in Wien, Germany.

strides have recently been made. This class of machines may also be subdivided into two classes—the first embracing those which, paradoxical though it seems, first set the type and then cast it, and the second including those machines which first cast the separate type and afterward compose them, the casting operation in each case being automatic.

In the first subdivision are found the Lanston Monotype, introduced in 1892, the Goodson Graphotype and the Méray-Rozár Electrotypograph. These machines cause a ribbon of paper to be perforated by the action of operating a keyboard, the record strips being subsequently fed into the casting machine, which casts separate type in composed lines. The second subdivision includes those machines which first cast individual type, which is then transferred to a setting apparatus, where composition is effected by operating a keyboard. In this list are the Johnson and the Wicks, both in embryonic state, both of great future promise. Justification is automatically accomplished by the unit system in these machines, and distribution entirely eliminated, the type cast, after use, being dumped into the metal-pot of the casters to be used over and over again, as is the case with the slug-casting machines.

It is now announced that the Dow composing and justifying machine is to be equipped with type cast by the Wicks Rotary Typecaster, which has recently been imported from England. As this typecaster has a

it may be as salesman, clerk, or stock-keeper, in addition to writing ads. and show cards, dressing show-windows, etc.; or it may be as assistant in the advertising department of a large business. Such a position often gives one most valuable experience, and is likely also to lead to rapid advancement; for the demand for practical men and women, who can write good advertisements and do something else too, is really very great.

The young ad-writer ought, however, to guard against getting into a rut, and becoming narrow. There is hardly another profession in which *varied* experience is so necessary; and a person who gets a comfortable position as ad-writer for one store needs to take care that he does not stop growing, become narrow, dull, self-satisfied and careless, and end by losing even the one position that he holds.

You can't get too much experience; and that means that writing for two businesses is far better than writing for one. A man who can write good hardware ads., where there is a succession of interesting new contrivances, but who "falls down" on staples like coal or clothing, needs a wider and more varied field. If he gives up his position as salesman in the hardware store, and takes half the salary for writing its ads. only, and then makes a similar engagement with a clothing-house and a coal-dealer, *all* of his ads. will be better, he will get a far more valuable experience, and he will make more money.

That is, always provided he really is born to be an ad-writer.

A born ad-writer is one who would rather write ads. at twenty dollars a week than do anything else at twenty-five. If he would rather have a "soft snap" at twenty-five, doing the ad-writing just to hold the position, then this article is not addressed to him. The persons I have in mind are those who have their eyes on the heights of the profession, who will regard a twenty-dollar position mainly as a chance to get experience that will qualify them for a fifty-dollar position, and a fifty-dollar position as a stepping-stone to a business that will pay five or ten thousand dollars a year.

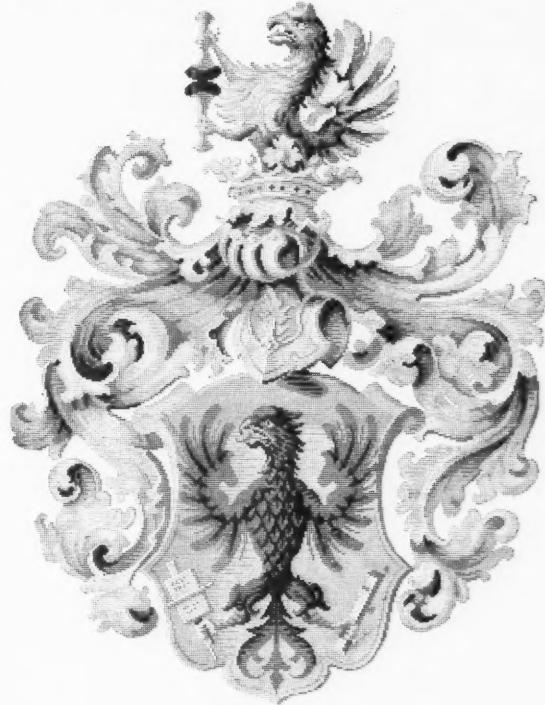
Now to qualify one for such a career, the great need is to keep growing. Good ad-writing means finding out the points about goods that will make people want them, and presenting those points in such a way as to make people buy them. If you confine yourself to a narrow range of goods, you will almost certainly yourself grow narrow, shrink, and "dry up." Your style will lose its force and freshness, your ads. will become dull, monotonous and uninteresting, and the life and power of your work will be gone.

An ad-writer never stands still; he either grows better and better, or poorer and poorer. Now the secret of improvement is growth; and the secret of growth is *variety*. This is the great value of wider experience,—that it brings you into contact with new kinds of goods, new men, new situations and require-

ments; and these will broaden your outlook, increase your knowledge, enlarge your mind, suggest new thoughts, new methods, new modes of presenting things, new ways of meeting old difficulties. In a word, a widening experience forces you to keep growing.

In all your work, remember that it is real discipline of the mind that you need, not merely the knack of coining catchy phrases. What you have to do is to find out the real merits and advantages of goods, and to present them in convincing form. If you do not learn how to do this, you will inevitably "run out." Instead of growing stronger and better, your work will become stale and flat. It will show most painfully that you are straining words to make strong ads., and succeeding only in making weak ones.

It is a difficult thing, as I know by experience, to write about the same thing over and over again, day after day, and still make your ads. fresh and interesting. If you succeed in doing it, that will prove that



PRINTER'S SHIELD.

Reduced facsimile of design, type-set by Carl Fasol, and printed by Friedrich Jasper, in Wien, Germany.

your mind is growing,—that you see more deeply into the subject every day, and find new and interesting things to tell about it. If the substance of the ads. grows steadily better, if they always give some real and sound reason for buying the goods, they will be read, and will bring the answer,—you need not worry much about the border, or the style of type in the head-lines.

In a word, remember while getting experience that what you will need in your future work is the ability to find out and express the real truth about goods. If you get the idea that what you say is secondary, and

that appearance, arrangement, and alliteration are the important things, your experience at ad-writing will not do you much good.

In considering the question of getting experience, it is interesting to note how some successful ad-writers got into the business, and the sort of training they had.

Mr. M. M. Gillam, who was for several years with John Wanamaker, and who was accused of getting a salary of \$15,000, was a newspaper man, with a reporter's training.

(It is very striking to notice how large a proportion of the well-known ad-writers have been newspaper men or printers.)

Mr. Charles M. Snyder, the inventor of the famous phrase, "See that hump," was a newspaper and magazine writer, and graduated from that line into advertising.

Mr. A. A. Christian, for years with Gimbel Brothers and John Wanamaker, ran a country newspaper and printing-office, and had some exciting experiences in real estate advertising, before he got into department stores.

Bates, Fowler, Gibson, Price, Lewis, and Morton were all, I believe, newspaper men or printers, or both, before they gravitated into ad-writing.

My own training was that of a printer, writer, and editor.

This seems to indicate that it is an advantage to acquire the art of writing first, and then apply it to a particular line of business. There are some, however, who think that the ad-writer should first learn the business that he is going to advertise, and make the art of writing secondary.

The latter is the view of Mr. Thomas P. Hunter, who, under the name of the Acme Tea Company, runs with wonderful success more than one hundred grocery stores in Philadelphia. Mr. Hunter maintains that to write good grocery advertising a man must be a grocer first, and a writer afterward; otherwise, he says, the result will be poor grocery talk, no matter how well it may be written.

My own view is that the ad-writer needs to have the art of business writing in general, rather than a thorough knowledge of each particular business about which he writes. This art demands the faculty of quickly getting at the essential facts about *any* line of business; and this, I am convinced, is the reason why reporters so often make successful ad-writers,—their training has taught them how to gather, weigh and present facts. If to this is added the business sense,—to ability to judge which facts are important in making people want the goods,—the essentials of good ad-writing are secured.

This view is largely the result of my experience in department stores. There one has to advertise goods of the greatest possible variety, from pins to pianos. If the ad-writer undertakes to make himself thoroughly familiar with all the technicalities of each line, he will

have gone to dwell with Methuselah before he has got his training. As the silk man, and the shoe man, and the toy man, and the carpet man, and the book man, and forty more heads of departments come to him, full of enthusiasm, to tell about their goods, he will find that the important facts lie on the surface. The carpets will sell because they are of Lowell and Bigelow makes, in the popular greens and browns; the shoes are a special lot, not in the latest style, but will go quickly at the cut price; the underwear is wanted because of the sudden hot spell, and the trunks because people are going out of town. If instead of dwelling on these essential points, and the way in which the goods advertised meet the need, the ad-writer tries to learn all about where silks come from, and how shoes are made, and the different weaves and ways of manufacturing carpets, he will simply use up his time, disgust the heads of departments, and then fail to sell the goods.

In getting experience, then, the first thing seems to be to take anything you can get in the line of writing real ads. for real businesses; next, to broaden your lines of work, and get to doing a greater variety, as far as possible; and always, first and last, to keep growing.

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

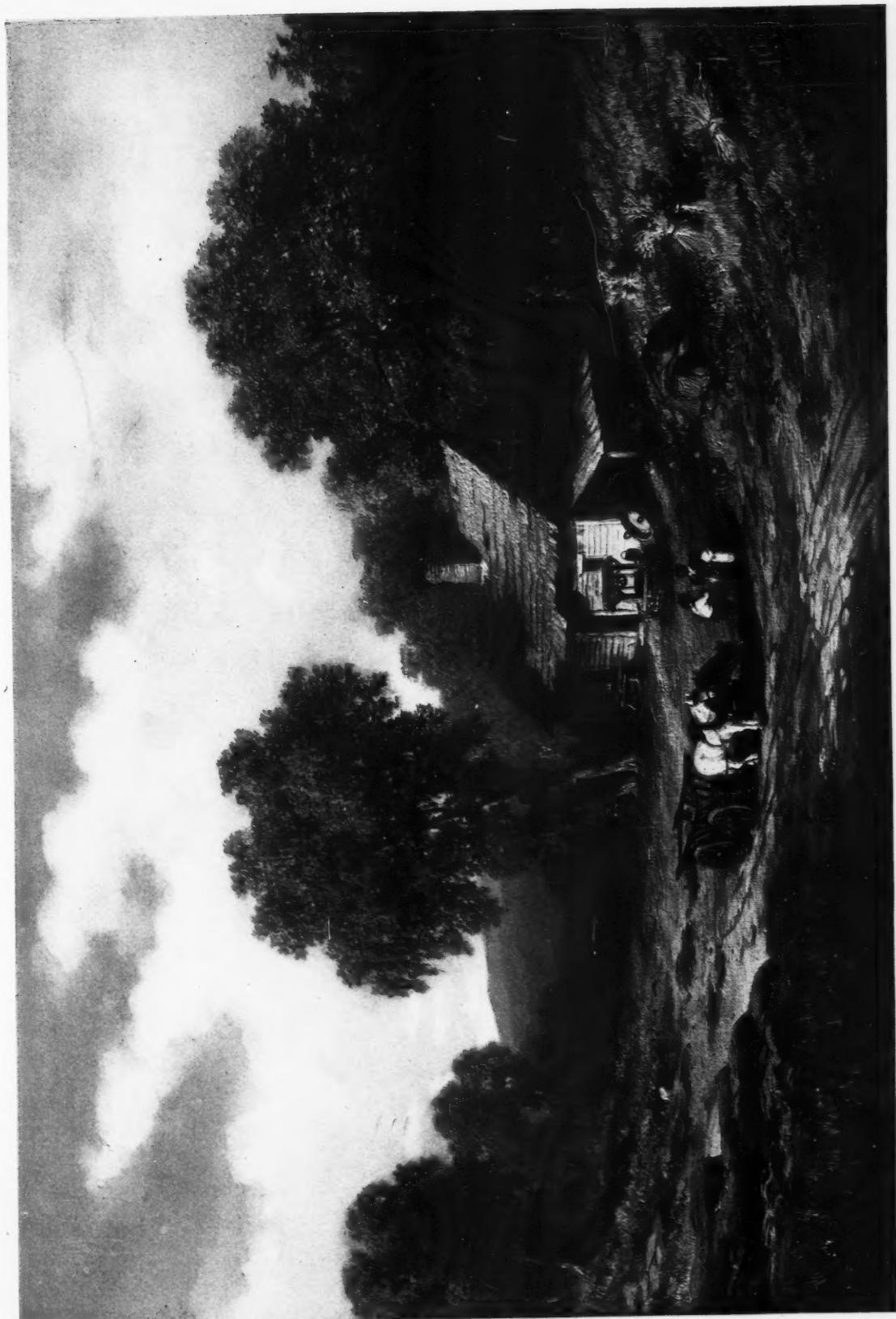
BY F. HORACE TEALL.

NO. XXVII.—PECULIARITIES OF NEWSPAPER PRACTICE.

WORK on a newspaper differs from book-work in other ways than those arising from the mere fact of variety in matter, and from the consequent necessity for many writers, and the speed with which the copy must be produced. We have already said that a man might be a good proofreader on books, and yet fail to meet the requirements of a newspaper office. We repeat it now for the purpose of noting the fact that a wide-awake man — one, for instance, who has thoroughly cultivated the qualities emphasized in our section on attention — need not fear to undertake the work, even though his experience has been all on books.

A story of one man's experience may elucidate the intention in mentioning such things, and serve also as a good object-lesson.

Once, when a first-class reader was leaving the office of a newspaper, he was requested to recommend as his successor a book reader whose name was favorably known in connection with a peculiarly difficult and intricate class of work. Assurance was given, and little doubt felt, that he would easily meet all requirements, but, fortunately for the one asked, he refused to recommend, although he procured the engagement of the supposed paragon. The man proved his utter worthlessness for that work within one week. He had not the least shadow of adaptability. This is an incomplete story, but it is enough for our purpose, which is merely to emphasize once more the need of



PLATES ENGRAVED BY
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IN YE OLDEN TIMES
THREE-COLOR REPRODUCTION FROM OIL PAINTING

PRINTED WITH OUR PHOTO-CRIMIC COLORS
THE AULT & WIBORG COMPANY
MAKERS OF PAINTING INKS
CINCINNATI NEW YORK CHICAGO ST. LOUIS
TORONTO LONDON



the quality of adaptability, especially for newspaper work. It is a quality that can be acquired, but can not be taught, and is strongest when natural or innate.

Circumstances differ greatly according to the differences between actual typesetting and machine work. Composition by machine is becoming more and more common all the time, but even yet a considerable quantity is done by hand, and our study would be incomplete without noting some of the differences.

One of the main points of change from the old way, where machines are used, is in the length of the "takes." A "take" is the amount of work that is taken in hand at one time. As the rate of speed by hand is only about one-fifth, more or less, of that by machine, the real compositor, as a rule, gets a much smaller portion of copy each time than can be given to an operator — evidently for the purpose of hastening the completion of the various articles. This facilitates the process of "making up," or arranging the matter in the form of pages.

The proofreader's work is affected by this in more ways than one. Proofs come to him often in smaller amounts, though sometimes quite a number of the short "takes" are assembled on one "galley." A "galley" is a framed pan on which the type is placed and fastened for two purposes — that of holding it together until it is to be used in the page, and that of securing it in place for taking proofs of it. The reader must always be ready to lay aside one piece of work and take another, and sometimes may even find it necessary to drop the second and take a third, according to the exigencies of the make-up.

In offices where the type is set by hand the marking of errors on the proof must be regulated to suit certain rules in the interest of the compositors, though this amounts merely to a very slight bit of discipline, and is in no sense a burden after it is once learned. Indeed, it is in the line of simplification in marking, and real simplification in any practice is always desirable. In this case the simplification is advantageous not only to the compositors, but to all who work in the composing-room, and in a way that no person would be likely to think of, except those who have been initiated by experience. The advantage is in the saving of confusion through having too many men walking about the room at the same time, and the saving is effected by concentration of the work of correcting the type.

A galley is usually taken up for correction by the first man whose work on it has a certain number of errors, in some places three, in others four; but sometimes the rule is that the proof goes to the first man having any error. Whoever first takes up the galley, however, does all of the correcting down to the first following take that has enough errors to make it "passable" — that is, sufficient to give him the right to pass it on to the other man. If no other man's work is passable, the first man does all of the correcting. Usually a single error in type for which the compositor has to leave his stand, such as an italic letter or a

letter in a head-line, is passable; but that does not affect the proofreader's work, and is mentioned only for the sake of fullness of statement.

What the proofreader must do is to make his marks so as not to show more than the actual number of errors. Each letter that has to be changed counts as an error. When the wrong word is set, and a change of two letters will make it right, only the two should be marked. While the writing of the whole word in such a case would not necessitate any more work in correcting, it might easily cause trouble in another way, and the proofreader will always do well to avoid any sort of trouble when it can be avoided. The writer has seen more time lost in wrangling over the passability of a take with four letters written, where only two had to be changed, than it would have taken to make the correction a dozen times. Average compositors are very jealous of their "rights," and it is always worth while for a proofreader, so far as it is in his power, to manage his work so as to give as little cause for disturbance as possible.

Among the compositor's "rights" a very important one is that of having no more correcting to do in his own time than that of making good his own actual errors. It is no part of his duty to make good anything that may happen to be written wrongly in his copy, except a misspelling of a common word, or a very evident accidental omission of a word that must be in to make sense, or writing of something that is plainly not intentional. (That last clause must not be taken to mean too much — possibly it might as well not have been included.)

The newspaper proofreader, on the contrary, is expected to make many changes from copy — he has frequently to correct the reporters' work as well as that of the compositors. Very often, for instance, especially when two or more reporters are engaged on the same article, a proper name will be written with two or more spellings. Proofreaders are expected to make these alike, whether they really get the right one or not. When any change of copy is marked of a kind that, no matter how necessary it may be, the compositor could not know to be needed, the work of correcting belongs to the office — it is not part of what the wages for composition cover. Such changes should always be inclosed in a circle, to show that they are office corrections.

(To be continued.)

CLASSIFIED.

FOREMAN.—Where shall I put this item about the retirement of Alderman Soaker from public life?

EDITOR.—Put it under "Public Improvements."—*Puck*.

IT IS A MONTHLY ENCYCLOPAEDIA.

THE INLAND PRINTER seems to me to be a monthly encyclopædia to the fraternity, and it certainly is worth double the price. Every printer should have this monthly publication and he will certainly be happy. I wish you continued success.
John M. Marshall, Millbrooke, Ontario.

THE HAYMARKET RIOT.

Specimen of half-tone engraving from wash drawing by J. L. Loveday, Chicago.





[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.
C. F. WHITMARSH, ASSOCIATE EDITOR.

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THE INLAND PRINTER COMPANY,

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A. W. RATHBUN, Treasurer. J. G. SIMPSON, Advertising Manager.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.
R. B. SIMPSON, Eastern Agent.

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OCTOBER, 1902.

NO. I.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, \$2.50; six months, \$1.25, payable always in advance.

Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter.

WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED. Send draft on New York or Chi-

cago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make foreign money orders payable to A. W. Rathbun. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phoenix Works, Phenix place, Mount Pleasant, London, W. C., England.

W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.

JOHN HADDON & CO., Bouvierie House, Salisbury Square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.

PENROSE & CO., 109 Farringdon Road, London, E. C., England.

SOCIETÀ DELLE MACCHINE GRAFICHE ED AFFINI, via Castellidardo, No. 7, Milan, Italy.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.

HERBERT BAILEY & CO., 39 Cuba street, Wellington, New Zealand.

G. HEDELER, Grimaischer Steinweg 3, Leipsic, Germany.

A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.

JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.

JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

AN INLAND PRINTER subscriber, Mr. James Porter, Neepawa, Canada, makes a few timely suggestions in the correspondence columns regarding composing-room methods. He takes exception to the statements of "J. E. T." in the August issue, and brings out some points that are worth considering. Special attention is called to his letter.

ELECTROTYPEERS and photoengravers have frequently been urged in these columns to adopt some uniform standard in the mounting and trimming of cuts, but complaints of unnecessary carelessness in this regard continue to come in. Printers are extremely anxious to have all cuts trimmed to even picas or nonpareils, as the time saved in make-up is a large item. Houses adopting this method of making cuts will make a strong bid for business. Printers will patronize such firms in preference to establishments neglecting this important phase of cut-making.

BLANCHARD VS. DANDO.

WHEN we hear men expressing chuckle-headed opinions in comparing Mr. Blanchard's system of printing-office bookkeeping with Mr. Dando's book on "Fundamental Principles of Ascertaining Cost of Manufacturing" we are always reminded of those customers who come up to the counter and ask what is the cheapest method of making illustrations—by half-tones or electrotypes? The comparisons are as impossible in either case. The results aimed at by Mr. Blanchard and Mr. Dando are totally different, and are not susceptible of comparison.

THE USE OF TIME REPORTS.

THE full advantage that may be realized from the use of time slips is not secured if they are simply utilized for calculations as to the cost of the work being done, and are not availed of as a valuable help in finding the relative values of your different workmen. If the time is kept accurately, and two or more men are employed on the same work under conditions which are identical, then it becomes an easy matter to arrive at valuable conclusions which should have a direct bearing on the pay-roll.

If time reports are not kept accurately, and are only tolerated by the workmen as a necessary evil, and if the time is not reported in such a way that the account can be balanced, then the system is almost valueless, and any system that is followed up in a half-hearted way might as well be abandoned, as its effect on shop discipline can not be other than pernicious.

When workmen realize that their work is under the keen scrutiny of their employers, and that any unusual laxity on their part is liable to call for an accounting, the effect can not help but be beneficial from the standpoint of production. But if shortcomings are to be made the subject for adverse criticism, it should as

surely follow on the other hand that unusual good work should as surely be followed by recognition on the part of the employer.

USELESS SPECIFICATIONS.

THREE is one man whose sole purpose in life it would seem is to furnish joy and unending bliss to the men who make estimates on printing. It is the man who furnishes with his copy for a \$38 job elaborate and comprehensive specifications. And if you should ever wish to see complacency and self-satisfaction personified it is only necessary to behold the countenance of the man who can string out his specifications to at least one-third the length of his copy.

There are many pieces of work, of course, where specifications have an important use, but in many instances they are made for the sole purpose of properly impressing the printer with the great knowledge of the printing business possessed by the customer. Once in a while you see specifications prepared with the idea in view of securing a lower figure for the work under consideration by specifying certain items for which there is to be no charge, such as blank pages, etc.

It is safe to say that in most instances when a printer is confronted with specifications calling for an estimate to be made in such a manner as to entail much additional work on his part, he makes a charge for the trouble involved, which goes far toward offsetting the saving the customer schemed to effect.

There recently came to our notice about the most aggravated case showing the abuse of the practice of submitting specifications that ever came to our attention. The total amount of the bid would probably come within \$1,500, but there were five pages of letter paper written on typewriter, specifying how the bid should be submitted, notwithstanding that the first volume of the work had already been printed by the firm who were asked to bid on the second volume, and they were perfectly familiar with every feature of the work to be done. We print below a small part of the specifications as a horrible example for the "edification of the elect."

The allowance for space taken up by cuts which the *Journal* furnishes or furnished by the printer:

The *Journal* to pay as full page (10-point) of text one carrying a cut occupying less than one-third page.

When cut is one-third page, *Journal* to pay two-thirds of 10-point text page.

When cut is one-half page or less, to one-third, i. e., between one-third and one-half page, *Journal* to pay one-half text page, 10-point.

When cut is two-thirds space of page or less to one-half, i. e., between one-half and two-thirds page, *Journal* to pay one-third text page, 10-point, or pay as for full illustrated page.

Pages with cuts inserted in text (cuts for such inserts to be furnished with manuscript) to be paid as full text page, 10-point, and no extra charge to be made for this style of composition.

Eight-point, when present, to be charged as usual.

Thus 8-point matter to be counted up and bunched into a number of pages; legends of figures to be here included.

Mixed pages: With cut, 10-point and 8-point (as legends

of figures) to be treated as above; the 8-point being first deducted, then the usual allowance to be made. Deduct 8-point of the two pages and count the two as one-third page 10-point each (or as each full illustrated page).

What a discerning mind it must have been to have conceived of the idea of "bunching" the legends under cuts, and counting them up and figuring them on an 8-point basis.

One is frequently sorely tempted to submit two bids on work like the above; one for the job itself, figured in the usual way, and the other for the making of an estimate according to the specifications submitted.

BY WAY OF VARIETY.

WE wish to note an exception. This department has previously referred to the case of the workman who, not being essentially a business man, goes into the printing business, and with the to-be expected result. We wish here to simply chronicle how one business man who had no skill as a printer went into the printing business, and what came therefrom.

He was a young man of good habits, and moreover, he never drank. While we do not wish to say that drinking is the worst thing that ever could befall a man, we simply wish to note in passing that his not drinking did not seriously handicap him in his efforts to get ahead, nor did it lose him the esteem of his customers, nor, so far as we ever heard, seriously damage his credit.

As a very young man he worked in different capacities in the offices of some large corporations, and there, being thrown with men of ability, learned many of the principles and usages of which the average workman is woefully ignorant. He embarked in the printing business in a very small way with a crude amateur outfit, determined simply to try the experiment to see if he could not do better in a financial way than what he was doing. He did not attempt to do fine work. He just tried plain, everyday work.

When it came to buying a new press he went to a printer and asked his advice as to what kind of a press to get. The printer proved his friend, and gave him good advice, probably under the impression that when good advice is given it is usually not taken; but the young man knew at that early date what he was about, and instead of buying the secondhand machine that John William Johnson tried to sell him at one-third of the price he would pay for the new machine he bought the new machine, and no one has ever heard him complain that he invested too much. He paid for the machine when he got it. When he needed more type he got it, and not before he needed it. No man could come in and sell him a lot of stuff that he did not need because of the long term of credit he would give him. He bought what he wanted and paid for it when he bought it, but if there was any discount lurking around he got it, but did not brag about it; attended to his own business and kept adding to it.

When he needed help he found some one that he

thought he could use, but never employed a full hand until he had sufficient work to keep that hand busy. He gave his personal attention to every detail of his work, so that many of the weak points that would have developed from the use of cheap help he discovered and rectified in time.

He did not always wash up the ink rollers every night, but he never failed to discount his supply bills. He frequently was very busy, but in his hustle to get out work he never neglected to keep his accounts collected up close, and when a man got any work from him he usually paid for it pretty promptly. Sometimes letters pulled out of the forms from bad justification, but he usually kept his promises. He frequently made mistakes, but made it a point not to make the same one twice. He did not try first-class work, but managed to get a fair figure for what he did do, and kept everlastingly doing it. He kept right at printing — did not dabble in any outside ventures. When he went to the city where he bought his supplies he did not consider that it was incumbent upon him to embrace that opportunity of having the "time of his life," but in time he came to be known as the closest buyer in town. Worked most of the day, and was somewhat prejudiced toward the night for sleeping purposes. Was not much of a wit. Do not suppose he ever had an idea that he could even edit the local daily, but when he got a fact into his head it was there when he wanted to refer to it, and he did not burden his mind with much that he did not want to refer to. He was probably in absolute ignorance that Harry Lehr entered New York society. We do not suppose that he could even name a single member of the original Florodora Sextette, and notwithstanding this his general health has been good. While the woods were full of young men who looked more stylish at picnics, one young woman thought that he had some good points, and seems to think so yet, although she married him.

Gradually his trade increased, and with it he increased his plant, but never until he was in a position to pay for what he had did he take a step. Little by little he accumulated a surplus. One day the building in which he had his office came to a sale. He was shrewd enough to see that it was a bargain. He had a little money laid by, and there were some folks who had confidence in him. He bought the building, cutting down his rent item one-half, but we are under the impression, from what we hear, that he has not given the saving to his customers in lower prices.

Early in his experience as a printer he came to the conclusion that it was a good thing to be prepared for emergencies, but he did not think it was particularly sharp in him to discover it, but rather wondered why so many of his competitors seemed to ignore that principle. It came about through the point of some of his ink rollers getting green, so he simply kept about four sets for every press, with the result that in every kind of weather he could match it with ink rollers.

In the summer time he considered it was incumbent

upon him to take himself and his little family, for a time at least, to get a good rest, but he did not go to the highest priced places that he could find, and probably got more solid comfort and enjoyment than many who spent ten times what it cost him.

As an accountant we do not suppose he could take a trial balance, but he has the keen hard sense to know when he is getting a fair price for his work, and he is never much worried when a competitor takes a job at a ruinous figure. In fact, he seems to think it eventually works to his own good, because the more work of that kind his competitor has, the sooner he becomes a defunct competitor.

He had never studied Mr. Dando's book, nor had he ever seen Mr. Blanchard's system of forms for book-keeping; but last year, by hard work and good hard sense, he made \$2,000 over all his expenses, added \$300 worth of new material to his plant, and all of this on a plant which has cost him less than \$2,500. He has been in the printing business six years, and knew nothing about it before he took up the actual work, believing that the printing business was one of those things that a man can learn by doing. He is not yet thirty-five years old, and although he may never set the world afire, the indications are that he will save himself an everlasting lot of worry and premature gray hairs by doing what he knows he can do and everlastingly keeping at it. We do not say that every man who should go into the printing business under the conditions that this young man entered it would meet the success he has achieved, but we think that once in a while it is not a bad thing to look on the bright side of a proposition, provided you can find it.

Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.*

NO. V.—BY ERNEST ALLEN BATCHELDER.

THE importance of a thorough understanding of the law of balance can not be overstated. To say that a composition is "out of balance" conveys a general meaning to us all; even a child may have an idea of what is meant by the expression. But we are not contenting ourselves with general ideas. If you have solved the problems given last month and will solve those given this month you will *know* what is meant by the word balance,—quite a different thing from a vague notion of the subject. If a piece of work is lacking in balance you will know *why* and should be able to satisfactorily adjust matters.

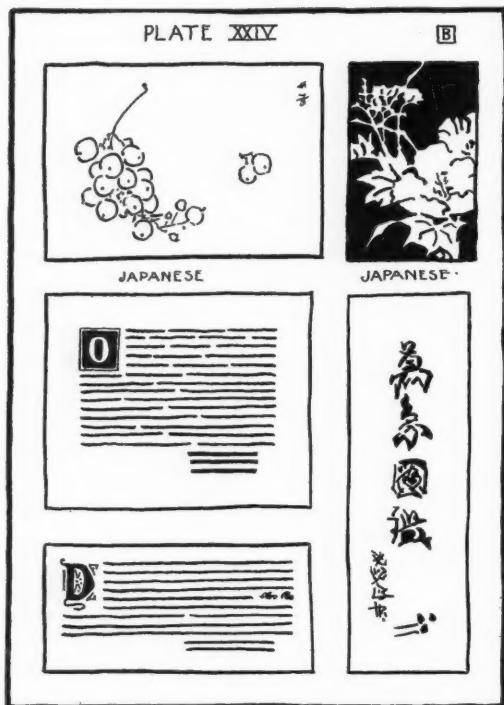
This law of balance, in so far as we have gone, may be concisely stated as follows:

"Equal measures of equal contrasts will balance at a point midway on a line connecting the centers of the measures."

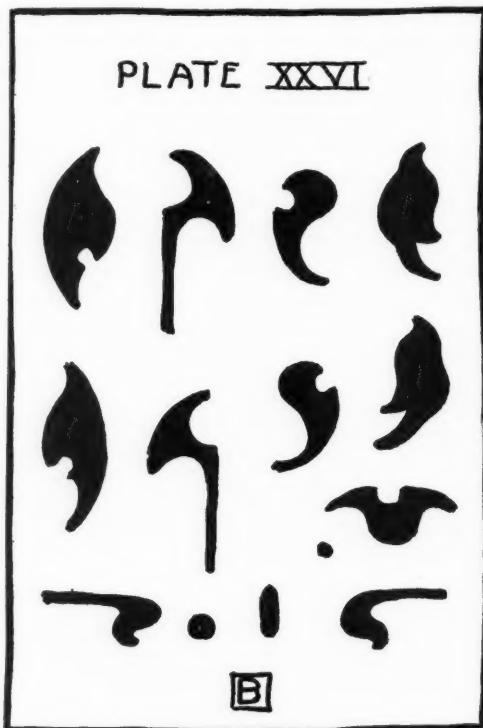
"Unequal measures of equal contrasts will balance on a line connecting the centers of the measures at distances that will be in inverse ratio to the measures."

*Copyright, 1902, by Ernest Allen Batchelder.

A solution of the problems will prove the truth of both these statements. Note the fact that the contrasts must be equal, or in other words the measures must all

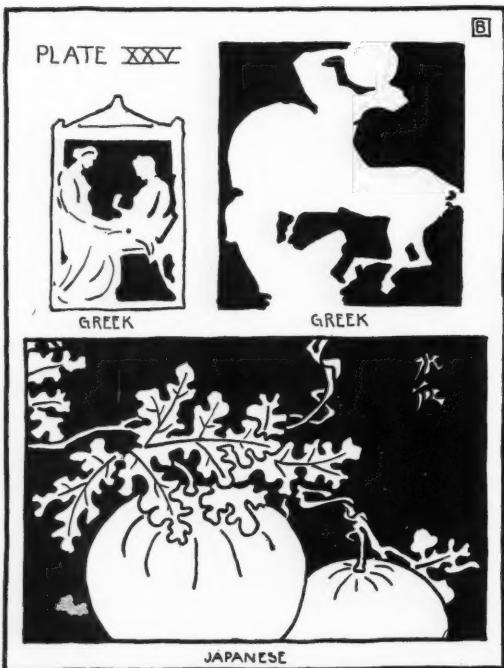


of designing. Mathematical it certainly is, and purely geometric in character, as has been all of the work thus far. It is well for a student of design to grasp this side of his art before gaining any mistaken idea that the designer is a person governed only by artistic feeling or impulse. The serious student of design discovers sooner or later that his expression of an idea must conform to the requirements of mathematics and geometry. There are innumerable limitations that forbid the freedom of expression granted to the painter or the illustrator. The beginnings in design of all nations have invariably been geometric in character, simple arrangements of lines, and the development of the art has been forward only when the principles underlying



be of one tone: black, white or gray, etc. To balance measures in which the contrasts are not the same will require consideration in a later number.

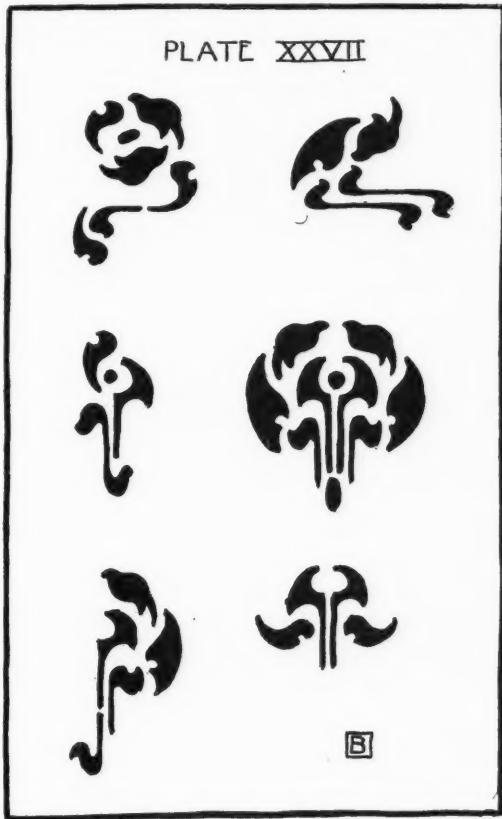
Objection may be raised that all of this is very much like mathematics and geometry, quite foreign to the *art*



those geometric arrangements have been thoroughly mastered. The art of printing, even more than many other arts, is dependent upon mathematics and geometry, spacing, proportion, counting, proper balancing of masses and areas and subdivision of spaces for effective design.

A study of Indian art shows us that the baskets and blankets possess more of the essentials of good design than the pottery. In weaving the splints of the baskets and in the warp and woof of the blankets the material in each case compels a careful consideration of geometry, of counting and spacing. Pottery is a development from basketry, and as long as the designs on the pottery partake of the same geometric character that is found in basketry the work has a decided esthetic interest; but when the potter forgets his geometry and allows himself complete freedom of

expression his work lessens in value to the student of design, for the Indian has not acquired sufficient grasp upon the *principles* of his art to allow his imagination to express itself unrestricted by the limitations imposed by geometry. The best work of the Indian is worthy of the highest admiration, for it achieves per-

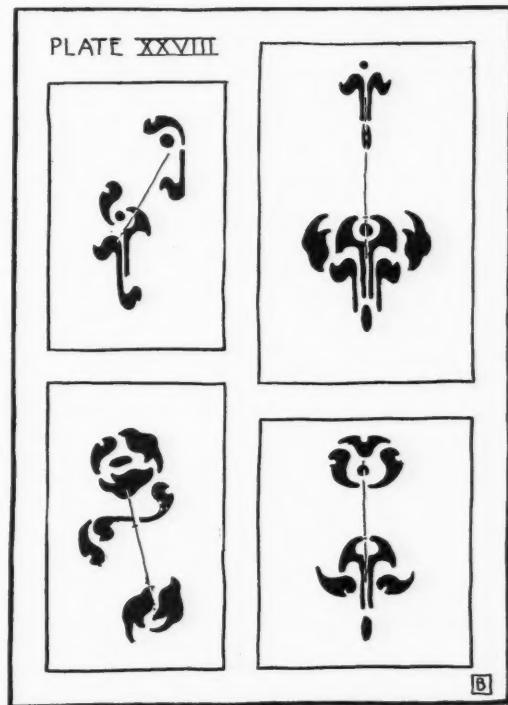


fection within the limitations of the material, which is all that any man can do.

Japanese art, on the other hand, to the casual observer, contains very little of geometry; but the student of the art of Japan knows that the work of that country, in spite of its apparent freedom of expression, rests just as securely upon fundamental principles as the work of any nation or period. With all their fertility of invention the Japanese seldom violate an essential principle of design. For balancing of measures and tones, for rhythmic relation of lines and masses the designer finds no end of inspiring material for study in Japanese art. Note the decorative character of the examples given in Plate XXIV. There are two studies from nature and a bit of writing traced from the cover of a book of design, all three showing a studious regard for the law of balance. There are also two examples of modern printing in which a similar decorative feeling is shown. In their pictures and illustrations the artists of Japan do not strive to imitate nature nor to present realistic effects; their first aim is always to give a beautiful composition. Plate XXV,

Fig. 3, shows a typical Japanese illustration in black and white. The drawing presents a bit of nature rendered in two tones. Instead of trying to imitate what was before him the artist seized upon the characteristic features of his specimen and rendered a well-balanced sketch in black and white. In the same plate, Figs. 1-2, are pieces of Greek sculpture translated into black and white for sake of comparison with Fig. 3. The first is the end of a tombstone; the second is a metopé from the Parthenon. The blacks represent the plain spaces; the whites are the modeled portions. Note that we have here the same balancing of measures as in the example below them.

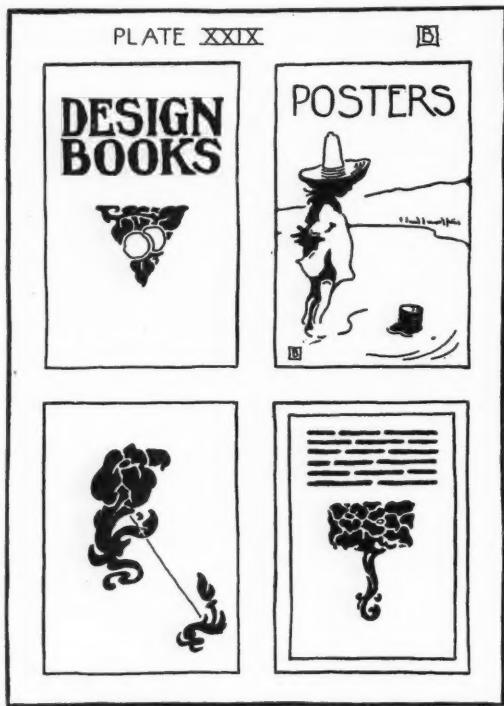
Beautiful designs have undoubtedly been made by those who would be at a loss to define the law of balance or who have never solved problems of the kind you are asked to solve. They are the persons who have the same intuition for good design that the artist has for color harmony, or who possess that undefinable something known as good taste. But for every worthy thing done by those men numbers of feeble, immature productions are cast forth into the world by others who



lack the intuition on the one hand and who have no conception of principles on the other.

Let us see if you are prepared to exercise judgment and imagination with more freedom. Lay aside the squared paper for a time. In Plate XXVI are some meaningless, abstract spots. They are unrelated and apparently hopeless as material for design. Let us experiment with them. It will be found that with a bit of tracing paper it is possible to rearrange the spots into units that are decidedly pleasing to the eye. It is

necessary first to place them in rhythmic relation, with studied care for grace and beauty of line. Plate XXVII shows a few examples of what can be done in this way. Here each spot, instead of asserting its own independence and disregard for its neighbors, has been so placed that it works in unison with its neighbors



and becomes part of a whole. To be frank, the problem is merely a reappearance in a new coat of our first attempts at rhythm, the difference being that areas are now given instead of lines; the idea remains the same. The spots are to be composed in such way that there will be an interrelation of parts. Take care that your eye is able to move with ease through all the details of each unit. There is no limit to the number of times a spot may be used in a unit, the only restriction being that no change is to be made in the shape of a spot, and that each spot is to be kept separate from its neighbor. The first efforts will be uninteresting; but as you become more familiar with the material, endless possibilities will be discovered.

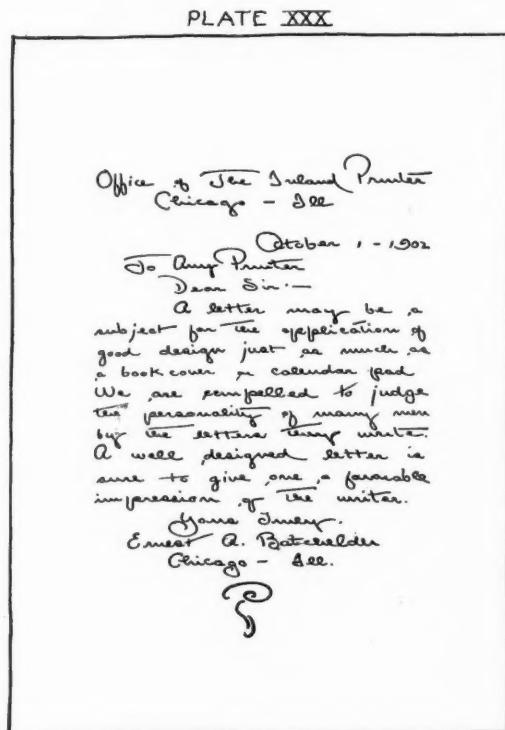
When several pleasing units have been obtained the next step is to take two or more units that go well together and balance them within a rectangle in accordance with the law of balance. The problem is similar to the work of last month except that you are dependent now upon your judgment. (Plate XXVIII.) The experience already gained should enable you to overcome the difficulties.

Proceed in two different ways with this problem: (1) Select two of your units; trace them so that they will be a short distance apart; place a dot at what you conceive to be the balance point of each unit; join these

two dots by a straight line; make on that line what you *feel* to be the point of balance of both units; or, in other words, how much attraction according to the best of your judgment does each unit exert? Last of all, place about the result an enclosing form that will be suitable in measure and shape to the units themselves, taking care that the center of this form coincides with the point of balance already found. The enclosing form should not be so large that the units appear to be floating, or so small that they are cramped for room.

(2) To still further test your sense of balance reverse the process. Start with an enclosing form; place somewhere within that form a unit; then place within the same form a second unit that will be properly balanced with the first one.

Keep your eyes open for well-balanced compositions. (Plate XXIX.) Examine book-covers, posters and reproductions of paintings. Contrary to the notions of many people, the task of the painter is not to place upon canvas just what is before him. His first object is to "spot" his picture, to look after its composition, the balancing of tones and areas, the cut-



ting of spaces. Again, in photography the same things may be found. Formerly "artistic photography" consisted in posing some young lady in Greek costume beside a vase and labeling the result "Meditation" or "Waiting" or some other equally meaningless name. Now the artistic photographer knows that his *art* does not rest upon any such unworthy basis. His results have esthetic value according to his selection of such a point of view, whatever the subject, that

his pictures will display the same properties looked for in the composition of the painter, good spacing, beauty of line and well-balanced areas of lights and darks.

How many of us consider the value of a carefully designed letter? (Plate XXX.) We have to judge the personality of many men by the letters they write. When a printer writes a slovenly, careless-looking letter it is only fair to assume that his jobwork will partake of the same qualities. A letter should be a subject for the application of good design, just as much as the planning of a book-cover or a calendar pad. First of all, do not allow the letter-heading to be conspicuous. It is disagreeable to have a man shout at our ears—or at our eyes either. Be satisfied with a simple, well-spaced heading. It is a maxim of refinement and good taste that "when in doubt choose the simplest" is a safe guide. Then think carefully of the body of the letter; watch the margins and give us a little bit of silence all about the writing. See that the whole thing, as a page, is properly spaced and balanced. Of course it requires some extra time and thought at first, as does everything that is worth doing; but it is always a pleasure to receive a well-planned letter, and moreover one invariably gains from such a letter a favorable impression of the writer.

(To be continued.)

A TOUR OF AMERICAN PRINTERIES.

Mr. W. B. Carmichael, managing director of Carmichael, Wilson & Company, Limited, Sydney, Australia, who made a tour of America in the interest of his firm last spring, has returned home delighted with his visit. At a meeting of the Sydney Printers' Overseers' Association he read a paper, giving some impressions of his reception in the United States, which was well received. He spoke of the neatness and order observed in the compositing and photoengraving rooms of the large newspapers, and the facilities enjoyed for doing fine work. The salaries paid, he remarked, were much higher in America than in Australia. Referring to our extensive use of illustrations in newspapers and magazines, he said: "There is no doubt whatever in my mind that photographic reproduction from the stereo, such as done in the States, must be introduced generally into Australia. There is no denying the fact that the public want the photos. Whole columns of matter can be written by the best writers of the day, but the man who comes along with the photo of the person or place under notice, accompanied by a short, concise account, scores heavily every time. Take, for instance, the great number of illustrated magazines and papers that have sprung into existence in the last five or six years. These distinctly show the trend of the times."

1-4



W. B. CARMICHAEL.

Speaking of the desire on the part of the better business houses to use high grades of printing only, he said: "An American firm of any standing will not risk its reputation doing cheap work. Of course, as elsewhere, you can get as much cheap stuff as you want, but no one in any kind of business there can afford to send out circulars, letters or bill-heads that are in any way shoddy. I will give you an instance just to show what influence a well-got-up circular or booklet has on a business man. While in the New York office of one of the largest corporations in the world, an envelope was handed to the manager. I noticed on the outside the American flag and eagle in three colors, and underneath the sentence 'America leads the World's Exports.' As most of you are aware, the United States of America, for the year 1900, capped the world's export trade for any single nation, and the envelope in question contained the most handsomely-got-out circular in book form I have ever seen. It was an advertising scheme in commemoration of the aforesaid, giving the authentic figures, and the smart advertising man wanted only one hundred firms in this work at \$500 apiece. He secured one right away, for, after glancing through the work, the gentleman to whom I refer said: 'Isn't that splendidly got up? That will be worth advertising in. We'll likely take a page.' The firm in question was not one that did advertise, as their business was such that it did not actually require it, but they were taken by the splendid get-up of the circular. If inferior work had been put before them, no advertisement would have followed."

Mr. Carmichael's visit to the three-color establishments, to the newspaper offices, to the large printing concerns and to other places where different branches of the graphic arts were carried on, must have resulted in benefit to himself and to his firm, as well as to the association of which he is a member, for all points of value were very minutely touched upon in his address. He seemed particularly impressed with the up-to-date methods of the New York newspapers, especially mentioning the methods of stereotyping and make-ready in such offices as the *World*, the *Herald*, the *Journal* and other papers.

In closing his remarks, he said, in reference to printers' associations and the question of technical education: "I would like to add a word or two re the cut-throat competition in the printing trade in Australia, and the general desire for a cheap job. The customer is comparatively few and far between who comes along with a big job and says: 'I want this well done; use your own discretion and tell me what it runs to.' Now, a printer could under these circumstances do the best work possible, and splendid work is, and can be, turned out in Australia. In such a case the customer would be satisfied, his work, which we will presume is a trade list of his goods, would immediately catch the eye of the buyer, as in the case I previously mentioned in New York, and sound business would result all around. Who among us will dispute the fact that although this presumed job would be costly that it would not be cheap in the long run? The public of Australia want educating up to the best standard of the printer's art. This may sound very nice in theory, and in fancy I can hear some printers sarcastically remark: 'Yes, that is all right, but while I am educating him, the other fellow gets the work at a cheap figure.' Nevertheless, if the master printers used every endeavor to instill the idea that 'good printing means good business,' sound results must follow. Now, this association, in taking up the matter of technical education in printing for the apprentice, is beginning at the bottom rung of the ladder toward this desired end. It is safe to assume that the apprentice who has a love for the art which he has adopted as a means of livelihood is the one who will attend the technical classes. He will learn the best work there; and as every one has some influence, therefore every apprentice who attends will unquestionably during his term, and when out of it, use that influence for the betterment of his profession. Bad work must be as distasteful to him as the 'pot-boiler' (however necessary) is to the artist."



Flash-light photo by George Clark, St. Louis, Mo.

"THE OLD, OLD, STORY."

Julia Marlowe as "Mary Tudor," and Bruce McRae as "Charles Brandon" in "When Knighthood Was in Flower."



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

UNIFORM SIZE FOR SPECIMEN SHEETS.

To the Editor:

NEW YORK, August 29, 1902.

I wish to commend you for your article in the August issue on typefounders' and paper-dealers' specimen sheets. I have often had the same idea. Much expense would be saved by the dealers and great convenience afforded printers in preserving and "getting at" the specimens if they were uniform in size. Small specimens are lost among the large ones, as now sent out. In this house there are a dozen deep drawers filled with them. Much time is lost looking for a certain sample or specimen and often it results in not finding it. A uniform size has been adopted for machinists' and hardware pamphlets. Why not for our specimens? Keep at this matter.

ROBERT SCHALKENBACH,
Vice-president, John C. Rankin Company.

"THE MECHANICAL DETAILS OF THE LINOTYPE AND THEIR ADJUSTMENT."

To the Editor: KANSAS CITY, Mo., September 15, 1902.

As you have acted as the sole agent in selling my book, "The Mechanical Details of the Linotype and Their Adjustment," I think this communication should be addressed to you.

I wish to say to the Linotype public that my book is out of date as regards the Linotypes put on the market during the past year, in so far that the book does not treat of the two-letter matrix, the universal mold, the new line-carriage air spring and several other minor details that would prove confusing to a beginner who purchased my book and tried to apply these points as I treat them to the latest machines.

I have sold five hundred copies of the book and have never heard of a dissatisfied purchaser. I have advised prospective buyers in country offices, who did not have access to a Linotype, not to buy, as without the opportunity to study the machine and book at the same time, they would simply be wasting their money. It has always been my aim to give every purchaser the full worth of his money; that is why I am writing this letter.

To those who are handling the older machines I would say that I do not believe anything yet published is as clear or helpful as my book. The limited field for sales does not, in my opinion, justify me in getting out a new, up-to-date edition, and to try to cover the new points of the machine in an appendix would be confusing.

I desire to publish this statement so that future purchasers will be as satisfied with what they get for their money as past purchasers seem to be.

FRANK EVANS.

THE TURKEYS THAT NEVER CAME.

To the Editor: KNOXVILLE, TENN., September 9, 1902.

On reading a recent article on "The Author as the Printer Sees Him," I was reminded of an experience that I had a few years ago with a bright, good-natured, but wholly impractical author. He contracted with the firm that I was connected with

for them to publish a book for him and stated that the manuscript was ready—in fact that he had been working on it for ten years—that "it represented ten years of the best work of his life," etc.

He produced at the appointed time some thousand or more pages of beautifully written copy, but when I proposed to take it to the composing-room he demurred.

In the meantime, be it understood, we were under contract to have this book ready to be placed on the market thirty days before Christmas or forfeit a good sum of money.

With my meager facilities at hand—lack of proper presses and type, and all hand composition, I was fully aware of the fact that I had a task before me, but had calculated that with the good copy that I had been promised and a force of "swifts" I had already secured I would have no trouble in keeping up my other work and getting the book out on time. So when I suggested that I take the entire batch of copy to the composing-room he gave me only the first one dozen pages, with the remark that he wanted to look over the next chapter or two, and that he would have it ready for me in a few moments.

Composition hour had arrived, my extra compositors were at their places, each with a full case of letter and a plentiful supply of leads and galley, all eager for the fray. I distributed the dozen pages around and notified them that the copy was all in and that it would be ready for them as fast as they needed it. I at once made a second trip to the business office to find the author interlining and making some "minor changes in the first chapter or two." I waited some moments and was rewarded with a dozen or more of my beautifully written pages all disfigured with erasures, interlineations, etc. This giving out a few pages at a time continued all day, when finally I informed the gentleman that I must have the manuscript faster and more of it at a time, as the compositors could not afford to wait on copy and besides that we had figured on getting this book out by a certain date, and that unless copy came in faster I feared the result.

As proof sheets of the first galley were beginning to materialize about this time he suggested that he transfer his base of operations from the business office to the composing-room, where he would be convenient to his copy and proofs. He did, and the interlineations and rewriting began in earnest, so that after the third or fourth day of rehashing he laid aside his pile of original copy and began to rewrite it entire. He worked assiduously—he wrote long hours into the night, after the faithful compositors, working ten hours, had turned in to dream of crow's feet and fence worms and little crooked streams that were mutilating their otherwise good copy.

In the morning we found him there early, sometimes without his breakfast and always without his face washed or his hair combed. He would invariably stand up to do his writing, leaning over the table, sometimes with one leg wrapped around the other and often correcting his proof sheets in the palm of his outstretched hand. He worked alternately and incessantly between his copy, proof sheets and revises, the first proofs being a practical resetting of the job. The first and second revises were sometimes better, but the page proofs more frequently bore the appearance of an amateur map of the jungles of Africa than the proof sheets of a literary production that was expected to set the world on fire and bring to the author fame and fortune. This rewriting of his copy, changing whole paragraphs two and three times in his proof sheets, standing, leaning over the table or walking the floor continued *ad libitum ad nauseam*.

Time was flying and I was getting nervous at his promiscuous way of doing business—the half of which has not been told. The holidays were drawing near and not a form had gone to press. He stood on one foot and read proof while he munched a cold biscuit he had snatched from the breakfast table in his attempt to catch a car. He frequently did without

dinner or supper and on more than one occasion have I had to wake him up from where he had fallen asleep over his work.

Time was drawing to a close, and he had finally finished rewriting every page of the original manuscript and had only the proof sheets to dissect. He became now much interested in the work of the compositors. Besides requesting me to have them work at night—and the last few nights all night—in order to meet the requirements of our contract, long since abrogated by his violation of its terms, he authorized me to offer for him to each and every compositor as soon as the last forms were on the press a present of a real live, large, fat turkey gobbler for their Christmas dinner. This caught the boys—they worked all night—the job was finished—put on the market one day before Christmas and—well, the boys have never eaten that turkey yet.

LOUIS B. AUDIGIER.

PROGRESSIVE PRINTING.

To the Editor: NEEPAWA, MAN., CANADA, August 18, 1902.

Though on a visit to this country on account of ill health, and being alienated for a time from the realms of printerdom, I shall subscribe to your valuable paper, for a careful perusal of its contents has convinced me that it is *the* paper for progressive, look-ahead and economical printers. The matter of each topic is classed so conveniently and no trouble is spared in giving information of a solid nature, grounded on facts, and supplemented with a list of books of reference and instruction.

Every printer who is worthy of the name ought to contribute to a journal that aims at instilling into the minds of its readers a sound and practical knowledge of the craft; especially ought this to be the case with young fellows just emerging from their apprenticeships; but alas, pleasure commences when the office door is closed and trade is a thing of the past till office hours next day. A little study of minor matters in leisure time is very beneficial; but details are overlooked too much nowadays in the hustle of a busy office, and apprentices have to shift a good deal for themselves, getting into a careless and unworkmanlike state, and they think what a man does they can do, and it is thus they grow to disregard cleanliness with the cases and carefulness with the material.

Now, sir, if such lads had superintendents or foremen who would persuade them to subscribe to a trade journal, they might eventually grow to be interested in articles on various matters respecting their profession, and a better state of affairs in the offices might be expected.

J. E. T., in his letter in the August issue on "Composing-room Methods," may be doing a certain amount of good in exposing such goings-on in city offices, but the tone of his letter seems a little too sarcastic to influence any business man; anonymous correspondence always shows a weakness in its effect, and the result is never very astounding.

He can certainly find better disciplined offices, but I can say from experience, as one who has had the management of printing-offices in England for several years, that it is no easy matter to keep a large office tidy and the cases and racks clean; but it can be done if the place is worked on co-operative lines. A few suggestions on the matter may not be considered irrelevant. Complaints were always being made by the men about the state of the cases, and so I gradually got them into the way of cleaning out quad boxes and blowing out cases in spare moments when they were out of copy and I might be out of the room, or perhaps ten minutes before dismissal, and any odd minutes that may arise. As regards distributing, this ought to be managed easily in any office; put all hands on dis. for an hour and the result is astonishing; the quad boxes overflow and the rule and lead racks are no longer nightmares but realities. If notices on cases are strictly enforced from the first, there ought to be no trouble in their being observed by all, but the ignoring by one soon causes a whole force to disregard

such notices. The foremen are sometimes to blame, for they bully a man rather than gain his esteem and co-operation, giving him work to do and just a few blunt instructions, thinking he ought to be able to satisfy any class customer. If such a man is not a thinking printer, he is lost, and a lot of time is wasted brooding over a mass of manuscript. But just sketch out the idea the customer wishes to convey, and the man can go ahead on his job. The foreman gets full instructions from the manager; it is his place to give them to the men. I found it was a great saving of time to roughly draw out on the sized sheet required each job of a commercial or artistic nature. It



GUTENBERG.

Reduced facsimile of portrait, type-set by Carl Fasol, and printed by Friedrich Jasper, in Wien, Germany.

was an encouragement to the men, and book hands and tabular hands, too, with such copy, turned out very satisfactory and in some cases effective jobs.

Mr. F. Doyle writes a practical letter in the August issue (page 745) on "Ads," and his advice is worth careful consideration by all. While in England I studied American printing a good deal, and in most cases the fault was cramming too much into a given space and too much large type, leaving very little white to relieve the mass of type, making it look monotonous and heavy, whereas the same idea might be conveyed with a few large lines and the other matter grouped in small type. Of course a customer is to blame sometimes.

It is well for the up-to-date printers that the general public are realizing the benefit of good work and are being educated to a point of appreciation of the work of typographical artists and not blacksmiths.

JAMES PORTER.

WHY, INDEED?

"Yet," protested the artist, "I can not see why you will not accept my drawing of 'Diana at the Bath.' It is artistic and well handled."

"My dear fellow," said the magazine publisher, "why should I pay you for the privilege of reproducing what somebody else will pay me for the privilege of printing as an advertisement for health underwear?"

Realizing that the Philistines were upon him, the artist hastened to his studio to convert his classic studies into straight-front lingerie.—*Judge*.

Pressroom Queries And Answers

BY W. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHOMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSED.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

WANTS A BOOK OF RECIPES.—E. H. A., of South Norwalk, Connecticut, writes: "Will you kindly inform me, through the columns of THE INLAND PRINTER, where I can obtain a book giving the recipes of different printing-inks, embossing composition, padding cement, etc?" Answer.—No such book has been published; but there is a work on how to make different printing-inks. This book has been advertised from time to time in THE INLAND PRINTER, and may be obtained by writing to this office regarding it. Recipes for making the other articles have been published, but are not at hand of the writer for quotation.

FOAMING PASTE.—C. J. H., of Colorado Springs, Colorado, says: "Pardon me for trespassing on your valuable time, but occasion demands that I ask you for a remedy to prevent paste from foaming on a web press. We use a Goss press, and the paster gives us trouble, more or less, by causing foaming. Is there a remedy for this?" Answer.—Use a thicker paste, and keep it fresh. You are, probably, running too thin a grade of paste and setting the paster for too large a feed, causing unnecessary friction and foam in the same. If you make your own paste, add a little powdered alum and a few drops of carbolic acid to it when cooking. These should help to keep it sweet and fresh. Thin, sour paste should never be used on a web press.

UNIQUE AND PRETTY DESIGNS.—C. H. B., of Los Angeles, California, has sent us a few samples of his printing in the line of programs for balls, as well as folders, regarding which he writes: "I enclose a cover folder and a label which I have lately executed in the office where I am employed as pressman. I send these for your criticism in THE INLAND PRINTER. The red used on the cover was the only red that was possible for me to use; besides it was the exact shade wanted by the customer. I also enclose samples of programs." Answer.—All of the specimens are admirably executed, both in design and printing details. The red ink used on the folder cover

might have been considerably improved—a much lighter color being preferable. The same ink used on the label is all that could be desired. Had a bright red been used on the cover the harmony and effect would have been heightened on the very dark purplish stock employed. However, the treatment of the gold lines and ornamentation has helped to illuminate both the red and purple. A better quality of gold size, or the addition of a few drops of copal varnish to the sizing, would have improved the permanency of the gold bronze, as we find that the bronze rubs off on both the stock and the embossed lettering on the red field. Of the specimens of hop and ball programs, we can only add that they are exceptionally neat, well printed, novel, but perhaps too long in shape for comfort to the ladies while dancing. Too often this desideratum is lost sight of in ballroom stationery, and, as a consequence, the order of dance becomes a nuisance and is cast aside after the first set.

INK THAT HOLDS ON ONE THICKNESS OF COATED PAPER BUT NOT ON ANOTHER.—J. F. M., of Louisville, Kentucky, has sent us several printed sheets of job of half-tone engravings. Two different thicknesses of stock have been used, consisting of sheets of 28 by 42—70 pounds and 28 by 42—120 pounds, of finely finished coated paper. The make-ready and printing are very creditable indeed, and exemplify the hand of a skillful pressman. The correspondent writes as follows regarding the work: "I take the liberty of sending you a few sheets of half-tone cuts just printed in our office. No fault has been found with the workmanship, but you will observe that while the black ink lays and holds beautifully on the 70-pound paper, that it does not hold on firmly on the very thick stock; indeed it rubs off when slightly handled. The ink is a good half-tone grade, as is apparent on the lighter paper. We have largely employed this kind of black on our illustrated and fine work on coated stock, without any trouble or apparent fault, except in the present case. As the presswork was done under my personal supervision, I can vouch for the ink being of the same quality on both grades of paper. Please enlighten us on this peculiar result." Answer.—The difference in thickness of stock had much to do with the rubbing off of the ink, because the clay finish forming the coating is laid on heavier in body on thick paper than on light weight paper. The thick coating absorbs the varnish in the ink more thoroughly than the thinly coated stock and leaves the black pigment on the surface, looking quite matted or watery when dry. This is the appearance the printing has on the heavy stock at hand. To remedy this add a small quantity of any good dryer, such as dammar or copal varnish—the latter is the quicker and stronger of the two—and mix it thoroughly with the ink in the fountain before going on with the printing. This treatment will give a nice working and covering color, as well as a non-removable surface. Do not add the dryer to the ink until ready to proceed with printing, otherwise the dryer might make the ink too tacky for the surface of the paper.

REGARDING TINT-BLOCKS AND PRINTING-INKS.—O. C., of Rockport, Indiana, writes as follows: "Will you please answer the following questions in the next number of your journal: (1) How are tint-blocks made? We buy the best job inks, listed at \$3 and upward, yet they will not print with any luster. (2) What composition or gloss varnish will make the inks have that luster? I have 'Presswork,' and though I have got many useful recipes from it, I do not find anything on these particular points." Answer.—Tint-plates, or plates used for printing tints with, may be made from several bases, the most general of which is metal. Electrotypers and stereotypers usually cast metal bases in large pieces of 3-16 of an inch in thickness in the rough and then plane the pieces to about $\frac{1}{8}$ of an inch in thickness. These are afterward mounted on wood or metal, so as to be type-high. As the planing off leaves a perfectly even surface, any design of printing may

be printed and transferred to the metal plate and the surplus portions cut or routed away, thus leaving the plate ready for printing any desired tint. In order to make a neat and well-registering transfer, the face of the plate should be thinly and evenly coated with Canada balsam, by making the metal a little warm so as to melt and float the balsam evenly. As soon as the balsam sets and becomes hard, take a freshly printed copy of the matter to be transferred and cut off the white paper edges almost close to the printed design, then lay the design carefully on the balsamed surface, printed-side down, and subject the plate and printed design to a strong pressure on a hand press or job press. To make a good transfer, a few sheets of hard paper should be put over the printed design. When the transfer has been pulled, carefully lift up any corner with the point of a knife and examine that corner to ascertain if it has transferred clearly and sharply. If such is the case, then the printed sheet should be slowly

and molasses rollers are suggested for use, in order to secure the best results from high-grade inks. Much of the condemnation of really good inks arises from inexperience with the composition of printing rollers. No competent painter would undertake to paint a wet house; neither should an experienced pressman expect to distribute fine inks with a roller almost teeming with moisture. Composition made of glue and too much crude glycerin develops a very unseasonable roller during seasons of rain and humidity, as any observant pressman can verify. Usually the better grades of inks contain all the requisites necessary to leave sufficient luster. When increased luster is desired, a small portion of gloss varnish will be found ample for the purpose. A really handy varnish may be made up by any pressman and kept for regular use. It is made of one-third old boiled linseed oil and two-thirds of dammar varnish, well shaken together and kept in a bottle. A few drops of this mixture worked into a small



Photo by E. R. Spaulding, Springfield, Mass.

CONGENIAL BEDFELLOWS.

and carefully raised from the metal, when it is then ready for the engraver or router to cut away all unnecessary portions on the plate. In cutting away, it is wise to leave the full width of all narrow or fine lines and about one point wider on all wide or solid portions of the design. This is done to permit of sure surface for registering other colors after printing the tint. Before proceeding with the printing of a newly made tint-plate, proofs of it should be made on good paper and all the other colors tested thereon, in order to be sure of accurate register. Many "home-made" tint-blocks are made of patent leather, the design being treated in much the same manner, and the surplus portions cut away with a sharp penknife. The leather may be fastened to any old electrotype wooden base—smooth, of course—with fish glue or ordinary glue. The smooth, hard surface of patent leather is admirably adapted for tint-blocks, as well as large display type or designs, because it takes inks kindly and prints sharply and smoothly. The grade of inks referred to by you should give satisfactory results, if printing rollers, stock and weather are favorable. During damp and humid weather, old-style glue

bit of any color of ink will materially help it, either in holding it firmly to the stock or brightening its sheen.

A WRONG BEGINNING OFTEN MAKES A BAD ENDING.—Before us are two letters, one from L. B., of Montreal, Canada, and the other from H. B. H., of Boston, Massachusetts. The former reads: "I bought 'Presswork' and have carefully read it over several times. I never thought that there was as much requirement to become a skilful workman as I have found in the pages of this precious little book. Why, it is really full of knowledge, and such practical knowledge, too. I have no questions to ask you, so far, that I can not find answers to in the pages of 'Presswork'; but I desire to tell you that the information about inks, contained in Chapter XVI, exceeds anything I have ever read, and has already been of such a benefit to us in the office where I am employed as to have saved us from spoiling several jobs. A good deal to be attributed to a little practical book, yet such is the truth." The second letter is different, but relates to printing-inks, and we wish that the experience of the former writer had been that of the latter one, for H. B. H. has been very unfortunate in

starting a nice color job with a very defective yellow ink, sheets of which have been sent us. He writes: "I recently got a job to run off of five colors. From the sheets sent, you will see that the yellow color comes off easily, and I am doubtful if it will conveniently stand the test of lifting the succeeding colors off the form. I run the yellow as it comes from the maker—without any additional compound. This ink was represented to be all right on color perfectors, but so far as I see the paper used must have been supersized and calendered, or good news—not coated stock like that on which this job is to appear. I should have put some dryer in this yellow, but I was told it must be worked as I got it. The ink was made by a reliable house, but is not as thoroughly ground as it should be. I have four more colors to print, namely, red, brown, blue and gray, and I want to get a glossy, lustrous finish on the last two colors. Would you advise a mixture of venice turpentine and dammar varnish of transparent color to obtain glossy finish; or how would mastic and sandarack do, and yet dry without that gummy finish which endangers the printed work, by causing it to adhere to the opposite page when bound into book form? I experimented with copal and venice turpentine by dropping some on paper, and found that copal varnish dried well, while the venice turpentine dried very gummy; not having tried the latter in ink, perhaps it should not be condemned. I can not rely upon gloss preparations of inkmakers, because I have had work of the kind on hand spoiled by their use. I also find that most of the dryers put up by the ink people turn the purity of the colors. Can you suggest a transparent varnish?" Answer.—The yellow shown on your sample sheet is decidedly inappropriate in quality and color. Indeed it is about as bad as can be for the purpose intended. If you have run off the full edition of the job in this grade of yellow, it will be next to impossible to print the second color over it on some of the others, with any degree of success; perhaps, principally for the reason that the yellow easily rubs off the paper and leaves only a light stain on the stock. All duplication of prints on this yellow will be defective in color combinations, as these will surely pick up the loose yellow powder and naturally adulterate the purity of the others, etc., even to the last one printed. The same quality of yellow might do on a supercalendered paper, but not on a clay-coated surface, for the simple reason that there is not enough, if any, of the necessary varnish in the pigment to hold it to the stock. A good, transparent varnish, for fine inks, may be made of one pint of clear dammar varnish to three ounces of refined glycerin mixed in same quantity of rectified alcohol. To add to its gloss, use a few drops of venice turpentine or clear coach varnish. If you need to reduce your colored inks, do so with No. 0½ litho varnish, using it sparingly. Depend upon good rollers, carefully set, to secure smooth and even color in presswork.

ONE OF THE ASSETS OF A BUSINESS.

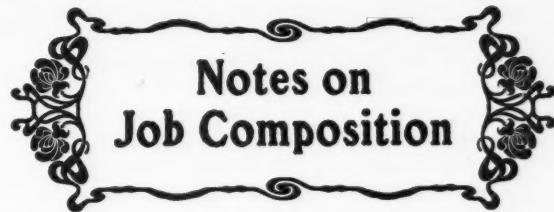
We enclose postoffice order for \$2.50, so that you may send your valuable monthly to us for another year. It is the best investment for the money we make during the year, under the principle that "a thing of beauty and utility is a joy forever." We take great pleasure in every page, and the advertisements are not the least attraction in the volume; we bind them in good shape for future reference, and consider the many volumes we now have one of the assets of our business.—*Irrie, Graham & Co., Toronto, Canada.*

IT DIDN'T COME BACK.

"He has had a poem accepted by one of the leading magazines."

"Has he, really?"

"Yes. He wrote an application for a year's subscription in rhyme and inclosed the price."—*Philadelphia Bulletin.*



Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer.* 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I. containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II. containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

F. S. CRABILL, Rome, Georgia.—Letter-head good as to design.

E. G. KINYON, Solomonsville, Arizona.—Booklet cover quite neat.

BURT P. WELLER, Hilo, Hawaii.—Cover-designs and blotter artistic.

W. H. DIETRICH, Fargo, North Dakota.—Stationery specimens quite neat.

W. W. ANTHONY, Chicago, Illinois.—Your work deserves unstinted praise. The composition is of a superior grade and

QUESTION MARK

A Question: Where can I get the best in printing?
The Answer: Go to

S. TH. ALMBERG

UNION
Printer

290-292 Wells St...Chicago

1903 - August - 1903						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
—	—	—	—	—	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
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24	25	26	27	28	29	30
31	—	—	—	—	—	—

TELEPHONE
NORTH 326

No. 1.

the presswork by Mr. Krantz is deserving of special mention. We reproduce one of your blotters, specimen No. 1.

HAROLD VAN TRUMP, Rochester, Indiana.—Booklet artistic and attractive.

C. C. ROGERS, Irwin, Pennsylvania.—Bill-head neat and good as to design.

CHARLES S. HARTZELL, Altoona, Pennsylvania.—Specimens unique and artistic.

J. A. TOPPING, Detroit, Michigan.—The Ohio-Michigan Photographers' Convention souvenir is a very artistic piece

of work. The composition and presswork deserves special mention.

CHARLES L. POWERS, Bridgeport, Connecticut.—Specimens unique and artistic.

W. H. WINTERS, Norman, Oklahoma.—Letter-head well designed and artistic.

WALTER K. TRECHSEL, Atlanta, Georgia.—Specimens artistic and well designed.

It is not very often that our readers have the opportunity of examining so unique a note-head as is illustrated by specimen No. 2. We have seen a great many freaks in our time,



but we think this one goes ahead of anything we remember of having seen.

J. A. RUGABER, Chicago, Illinois.—Specimens good as to composition and design.

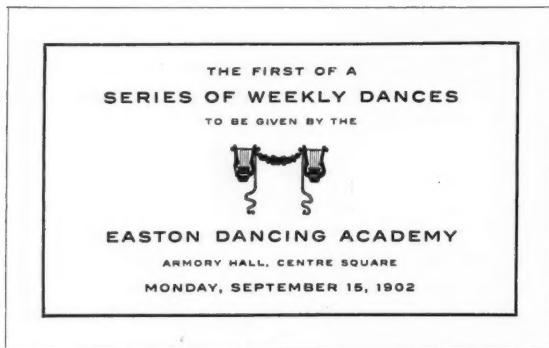
ROUGH NOTES COMPANY, Indianapolis, Indiana.—Composition good; designs tasteful.

HAL MARCHBANKS, Ennis, Texas.—Your work is very artistic. The designs are good.

THOMAS H. LITTLE, Norfolk, Virginia.—Specimens good as to design and well displayed.

JOHN L. DANIELSON, Chicago, Illinois.—Cards above the ordinary. Cover-design excellent.

EDMUND G. GRESS, Easton, Pennsylvania.—The ornament on your personal card is too heavy, especially in the color combination. Had you worked this ornament in a very pale



No. 3.

green tint, the result would have been much better. We reproduce your Easton Dancing Academy card, specimen No. 3. This is a very neat card, well balanced and properly ornamented.

WISE & CONELLY, Cleveland, Ohio.—Considering your age and experience, we think you have every reason to feel gratified with your progress. Taken as a whole, your work is quite creditable.

JULIAN E. PLEASANTS, Charlotte, North Carolina.—Your trade-mark is unique, and it also has the advantage of being

easy to decipher. Your specimens are very artistic and more than ordinarily attractive.

BOHEMIAN BENEDICTINE PRESS, Chicago, Illinois.—Stationery specimens very neat and artistic.

SAMUEL L. BASSLER, Quarryville, Pennsylvania.—Cards well designed and good as to display.

JAMES H. CAMPBELL, Reedsville, Pennsylvania.—Composition very neat. Nothing to criticize.

J. A. RUGABER, Chicago, Illinois.—Fosters' booklet neat and well printed for that class of work.

F. T. MANN, North Adams, Michigan.—Letter-head and folder neat, but not out of the ordinary.

MERCURY PUBLISHING COMPANY, Newport, Rhode Island.—Stationery specimens neat and attractive.

WILL F. MEYERS, Lake Mills, Wisconsin.—Your brochure is certainly deserving of praise for its simplicity, display and neatness. We reproduce your title-page, specimen No. 4. The only criticism that could be made is on the ornamenta-

PROGRAM

THE L. D. FARGO LIBRARY
DEDICATION AND BANQUET



THURSDAY AND FRIDAY, AUGUST 21-22
LAKE MILLS, WISCONSIN 1902

No. 4.

tion. This ornament can hardly be criticized, owing to its mural design, but some ornamentation distinctly in keeping with the theme would have been better.

F. G. OSTER, Pendleton, Oregon.—We have no criticisms to make. Your work is deserving of praise.

H. C. REED, Imperial, California.—Taken as a whole, your specimens are deserving of favorable mention.

THADDEUS S. WALLING, Freehold, New Jersey.—Letter-head very artistic as to design and composition.

EMMETT YOUNG, Quincy, Illinois.—Blotter very effective. Letter-head good. Coupon booklet cover artistic.

E. O. WEIST, Baltimore, Ohio.—Your reset bill-head is certainly a great improvement over the reprint copy.

J. C. CLOUGH, Clarion, Pennsylvania.—Name of firm in Monessen letter-head too close to the rule. Too much space

between the third and fourth lines. Type too uniform as to size on your program. Other specimens creditable.

GEORGE N. CLEVELAND, East Aurora, New York.—Cover-page neat, blotter ordinary. Other specimens fairly good.

B. W. BATES, Roseburg, Oregon.—Bent rulework is out of date. We refer to hotel note-head. Other specimens neat.

J. NORTON MOORE, Punxsutawny, Pennsylvania.—Your reset bill-head shows decided improvement over the reprint copy.

J. T. MERE, Lecompte, Louisiana.—Your blotter presents a better appearance on the blue stock than it does on the

It will tell you many things that you should know which our limited space prevents us telling you.

U. A. McBRIDE, Warrensburg, Missouri.—Taken as a whole, the composition on your souvenir booklet is deserving of praise.

FRANK S. MANN, North Adams, Michigan.—Ornament on Switchboard card very inappropriate. Reset heading shows an improvement over reprint copy. Statement heading not good.

ROY B. BRADLEY, Richmond, Virginia.—We reproduce one of your letter-heads, specimen No. 5. The balance and gen-

ORGANIZED MARCH, 1901.

The Virginia Pigeon, Poultry and Pet Stock Association

(A STATE ORGANIZATION.)

W. B. BLUNT, President.
E. D. MOORE, 1st Vice-President.
C. G. M. FINK, 2nd Vice-President.
F. S. BULLINGTON, Secretary.
J. C. ROTHSCHILD, Treasurer.



EXECUTIVE COMMITTEE:

FRANK JENKINS, Chairman,
J. W. WILSON, H. F. BAKER,
W. T. MANN, J. W. BRAUER, Jr.

Meets first and third Thursday in
each month at 517 W. Broad St.

Richmond, Va.,

190

No. 5.

white. There is not much to criticize in regard to the design or composition. It is what we would term an ordinary blotter.

HERALD COMPANY, Calgary, Alberta, Canada.—Your work is very good and well displayed. Balance and whiting out good.

E. W. JOHNSON, Bridgeburg, Ontario.—Folder forcefully displayed and well designed. Other specimens deserving of praise.

D. M. GORDON, Nashville, Tennessee.—The dignified simplicity of your composition, together with correct display, balance and whiting out, recommend your specimens for

general arrangement of this heading is worthy of study. Your other specimens are first-class in every respect.

F. B. WATERS, Salem, Virginia.—Your best specimen is the Sentinel letter-head, which is quite good. Other specimens only ordinary.

EARL R. BAXTER, Washington, D. C.—Cards and letter-head neat and attractive. Mr. Essex's blotter and card have artistic merit.

VINKO PRESS, Gadsden, Alabama.—Referring to the specimens which you have marked 1 and A1, there is no difference except as to the size of type employed. They are both very

H. S. HUDGINS.

J. M. JONES.

J. H. HUDGINS.

H. S. HUDGINS & SONS,

DEALERS IN

DRY GOODS, NOTIONS, GENTS'
FURNISHING GOODS, SHOES,
GROCERIES, AND HARDWARE.

ESTILL SPRINGS, TENN.

190

No. 6.

favorable mention. We reproduce one of your letter-head designs, specimen No. 6.

EDWARD E. LEWIS, Pahiatua, New Zealand.—Your specimens are very good as to design. The display is neat and forceful.

CLYDE DUNLAP, Eau Claire, Wisconsin.—Your catalogue is very creditable indeed. The composition and presswork are both good.

FRANK D. MUNDY, Rochester, New York.—Specimens not quite up to the average. We advise you to procure from the Inland Printer Company a copy of "Modern Type Display."

neat. The improvement in your reset Caldwell letter-head, over the reprint copy, is very marked.

JOHN J. F. YORK, Scranton, Pennsylvania.—As far as the composition is concerned, your souvenir program is an excellent piece of work.

JOHN J. COGAN, New York city.—The ad. of the *Electrical Review* is certainly deserving of praise for its forceful display and attractive design.

W. W. COHOON, Effingham, Kansas.—Stationery specimens good as to design. Your best two specimens are the letter-heads of the Effingham New Leaf and Atchison High

School. The dignified simplicity of these two headings is very commendable.

Roy H. Cook, Forest City, Iowa.—Reset Quaal note-head very neat. Letter-head well designed and good as to balance, whiting out and display.

D. GUSTAFSON, Red Wing, Minnesota.—We reproduce two of your specimens, Nos. 7 and 8. We show the bill-head on account of its form, as it often happens that customers desire to get up something special for their own use and are not

certain as to the proper wording or arrangement. Specimen No. 7 illustrates a very harmonious association of type faces and a very pleasing arrangement.

GUY HOWE, Iowa Falls, Iowa.—We advise you not to employ fancy metal borders in conjunction with plain rule. You employ too many ornaments.

C. M. CHURCH, Los Angeles, California.—Your specimens are deserving of unstinted praise in regard to composition, design and color or schemes.

A. MCKINNIN, Cincinnati, Ohio.—Folder artistic and very attractive. Your Expansion Graphic ornaments deserve praise for their usefulness and artistic design.



No. 7.

PERCY E. AVERY, Hutchinson, Minnesota.—The composition on your booklet is very neat, but the presswork is not good. Stationery specimens creditable.

N. RITCHIEY, Abingdon, Illinois.—We have no doubt that you will be able to improve your work when you get some

not a good policy to work perforating rules together with type forms, unless the rollers are old and worthless.

F. E. RATHBUN, Mountain Lake Park, Maryland.—The composition on your program is very good indeed. The ads. are forcefully displayed and attractive.

JOSEPH H. ENGLAND, Sumpter, Oregon.—Specimens neat and creditable as to design, but we think you employ a trifle too large type faces on your stationery specimens.

EDWARD J. CLEGG, Chicago, Illinois.—The Brower-Wanner Company letter-head is unique and very attractive. Other letter-head good as to balance, whiting out and display.

FRANK E. WEIMER, Lafontaine, Indiana.—The Lindsey letter-head is your best stationery specimen. As a rule, you employ too large type faces on your stationery headings.

MCGRATH & WOODLEY, Boston, Massachusetts.—Your work shows close personal supervision by people who understand their business. It is decidedly artistic and attractive.

O. L. LILLISTON, Philadelphia, Pennsylvania.—Every one of your specimens is artistic. The designs are first-class, the display neat and forceful, and the color schemes harmonious.

J. S. WARREN, Danbury, Connecticut.—Your specimens are good, both as to design and presswork. Cover-design well balanced and artistic. The specimen you referred to we are unable to send you, as we have destroyed same.

J. W. MILLER, Topeka, Kansas.—We find it very hard indeed to criticize your specimens. On some of your work you employ too large type faces and on others too many type faces. Viewed collectively, your work averages up quite well.

E. R. RAMSEY, Palestine, Texas.—Your Christmas card would have been much better had the presswork been properly done. The composition is not very good, being too bold. The illustration is certainly out of place on a card of this description.

JOHN F. HODGINS, Brooklyn, New York.—Your specimens deserve praise for their forceful display and good design. Your practice of resetting specimens that you see, and trying to improve upon them, is certainly commendable and will do you much good.

THE ADVOCATE, New Philadelphia, Ohio.—We presume the bill-head you sent us was a whim of the customer. It certainly is quite faulty. The business engaged in should have

C. H. BOXRUD, PRESIDENT.

P. JORGENSEN, SECRETARY AND MANAGER.

C. F. HJERMSTAD, TREASURER.

Red Wing Furniture Company Manufacturers.

NO. _____ ORDERED BY _____

TERMS: _____ DAYS NET

OR _____ PER CENT OFF _____ DAYS

BILLS NOT PAID WHEN DUE, SUBJECT TO SIGHT DRAFT.
INTEREST AT 10 PER CENT AFTER MATURITY.

NO BURLAP RECEIVED UNLESS PREPAID.

SOLD TO _____

RED WING, MINN. _____ 190_____

PAY NO MONEY TO AGENTS EXCEPT ON WRITTEN ORDERS.

No. 8

new material. The only fault we see with your work is that it is too profusely ornamented.

W. P. PIRRET, Savanna, Illinois.—All the perforated rule we have ever seen is above type-high. In regard to the claim that a piece of brass rule placed at each end of the perforating rule will protect the roller, we believe to be a mistake. It is

had far more prominence than the individual names of the officers of the company. Booklet cover quite neat. The rules at top of inside pages entirely too heavy, reminding one of mourning.

JAMES A. TRENT, Trundles Cross Roads, Tennessee.—Frankly, the specimen you referred to is not good. There is

too much sameness to it. You have arranged the wording so that it is very difficult to read. We know that you can do much better with this heading than you have, and we urge you to reset it several times, if necessary. You will find it time well spent.

M. W. MOREAU, Chicago, Illinois.—Your ad. composition is of a superior quality. The designs are out of the ordinary.

**ARMOUR'S
SOLUBLE
BEEF**

Will make a more nourishing broth than it is possible to make with fresh meat by the usual household methods. Anyone can prepare it in a moment. Will keep in any climate. With the usual simple remedies it is almost a Specific in stomach and bowel troubles.

SAMPLES sent Physicians on Request

ARMOUR & COMPANY CHICAGO

No. 9.

Asparox (Trade Mark)

**ARMOUR'S
TOMATO
BOUILLON**

Are packed in 4-oz. and 16-oz. opal bottles, making an unusually attractive package. As there is no danger of either spoiling with ordinary handling, it is economy to buy the larger bottle.

For the hot drink trade they are packed in 2-lb. jugs and 5-lb. bottles.

Sold by All Druggists and Grocers

Armour & Company CHICAGO

No. 10.

It would be impossible to hide these ads. in any publication. We reproduce two of your designs, specimens Nos. 9 and 10.

A. K. NESS, St. Ignace, Michigan.—Every one of your specimens deserve words of praise. We reproduce two of

the word "Insurance" are printed in red, balance black. The No. 12 specimen illustrates a very acceptable and novel method of arranging a hotel card, and a plan that could be successfully adopted on other work.

PAUL M. NAHMENS, Milwaukee, Wisconsin.—We do not think it a good plan to employ oblique panels, as evidenced on the Masonic cover-page. We would have omitted the ornamentation on the Knights Templars' cover-page and strengthened the line "Knights Templars." Type too uniform in size on the Consolidated Mine Company cover. We realize you had a great deal of matter to contend with in this design. Stationery specimens quite good. Amusement guide and K. P. cover very neat, also booklet for the Hotel Pfister. You should pay more attention to balance and try to eliminate the ragged appearance from your composition.

THE PRINTING TRADE OF PARIS.

Our contemporary, *La Typographie*, has lately been interesting itself in some arrangements made with a view to obtaining reliable statistics on this subject, and in a recent issue publishes a summary of the results arrived at. The inquiry being an unofficial one, it is not pretended that the figures deal with the whole of the trade, but it is thought that the great majority of the printing establishments in the French capital and its environs are included. A thousand inquiry circulars were sent out on June 12, and about seven hundred replies have since been received. These give particulars of nearly 450 offices in Paris, and sixty-five in the surrounding district, comprising the rest of the Department of the Seine. In the former there are 4,487 male compositors, 472 apprenticed ditto, 889 female compositors, 139 apprenticed ditto, 149 male composing-machine operators, and 72 female ditto. In the suburban offices there are 637 male comps. and 87 apprenticed ditto, 180 female comps., 16 apprenticed ditto, and 24 female composing-machine operators, working the same number of Linotypes. In the Parisian offices proper there are 154 Linotypes, making a total of 178, distributed among nineteen establishments. One of these runs 42 Linos., another 26, a third 23, and four others 14, 11, 10 and 9, respectively, while two possess 8 machines each, another 6, three others 4 each, and another three 2 each. There are only three offices running a single Linotype apiece. In addition to the Linos. there are also at work in Paris 3 Thorne machines and 1 Calendoli ditto. With regard to this latter apparatus, which is of the perforated band type, it is stated that several more are in process of construction by a large Parisian printing material house.

Taking into account those firms regarding whose staffs no particulars have been obtained, it is estimated that the total number of men compositors in the Department of the Seine is about 6,000, five-sixths of whom work in the capital. The women compositors are supposed to number about a thousand in Paris and three hundred elsewhere. Taking the Department as a whole, it is thought that quite sixty per cent of the compositors are society hands, or in Paris alone sixty-eight per cent. Out of the 500 odd printing-offices dealt with, less than one-fifth employ more than ten compositors. One firm has more than 300, another between 250 and 300, three from 150 to 200, seven from 100 to 150, five from 75 to 100, eight from 50 to 75, nineteen from 25 to 50 and fifty-two from 10 to 25.—*British and Colonial Printer and Stationer*.

IT INCREASES THE WORKMAN'S EFFICIENCY.

Best wishes for the success of the best magazine published in the interest of the printing craft, THE INLAND PRINTER. It certainly is a great help in giving men working at one branch of the business an insight into the methods of other departments, thereby increasing their own efficacy.—W. A. Cummings, Akron, Ohio.

M. HOBAN

Fire and Lightning,
Tornado, Plate Glass,
Accident,
Life and
Health

Insurance

St. Ignace, Mich.

Enterprise Block.

No. 11.

your cards. No. 11 shows a very unique method of successfully handling an insurance card. The underscored line and

MICHIGAN'S FAMOUS SUMMER RESORT

Hotel Leclerc

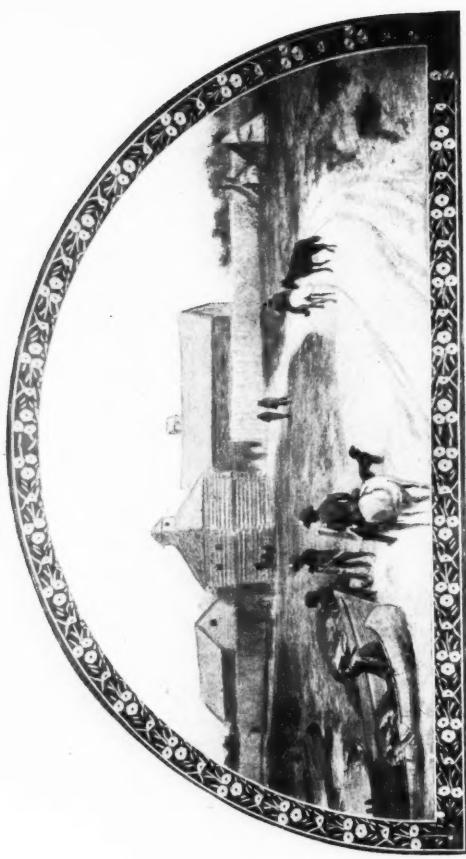
Formerly
THE RUSSELL

BRUNO LECLERC
Proprietor

Rates \$2.00 per day. Special by week.
Thoroughly Renovated. Lit by Gas.

St. Ignace, Mich.

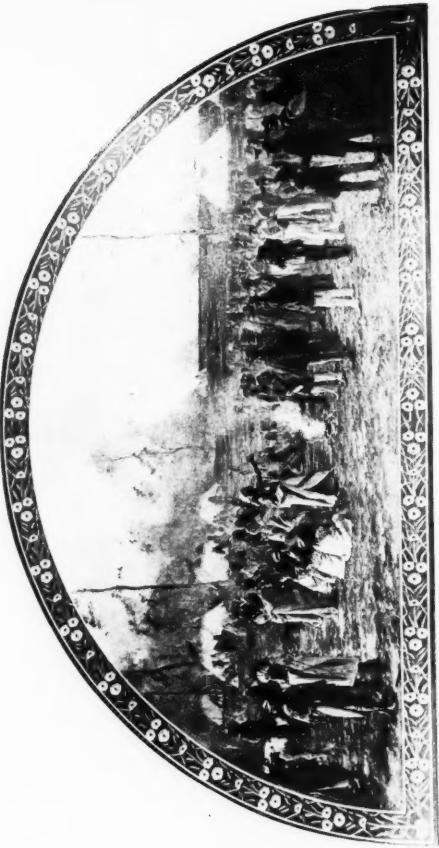
No. 12.



THE FIRST FORT DEARBORN, BUILT IN 1803.



THE WINTER QUARTERS OF FATHER MARQUETTE, 1674.



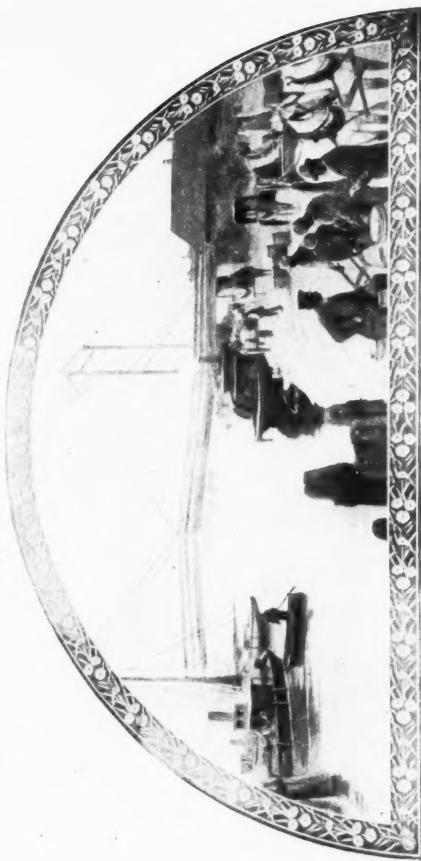
THE LAST COUNCIL OF THE POTAWATOMIES, 1833.



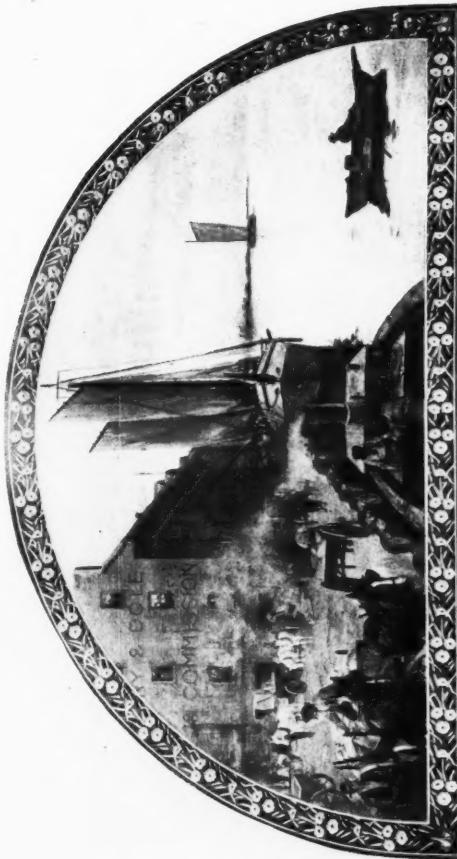
THE KINZIE HOUSE, NEAR FORT DEARBORN, 1804.



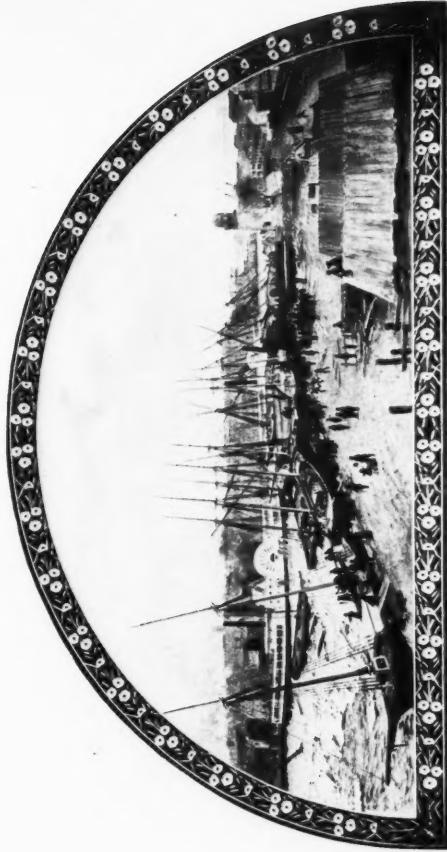
THE CHICAGO RIVER, NEAR WOLF POINT, 1833.



THE FIRST BRIDGE ACROSS CHICAGO RIVER, 1834.



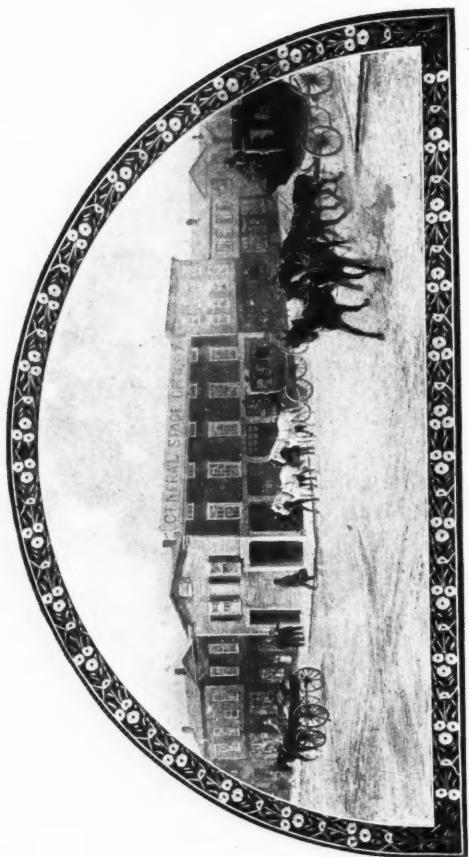
THE FIRST GRAIN ELEVATOR IN CHICAGO, 1838.



THE GREAT FLOOD IN THE CHICAGO RIVER, 1849.

HISTORICAL CHICAGO, AS DEPICTED IN MURAL PAINTINGS EXECUTED BY LAWRENCE C. EARLE, MAIN BANKING-ROOM, THE CHICAGO NATIONAL BANK.
(See next page.)

Courtesy *The Inland Architect*.



CHICAGO OFFICE OF FRINK & WALKER'S STAGE LINES, 1850.



CLARK STREET, BETWEEN LAKE AND RANDOLPH, 1857.



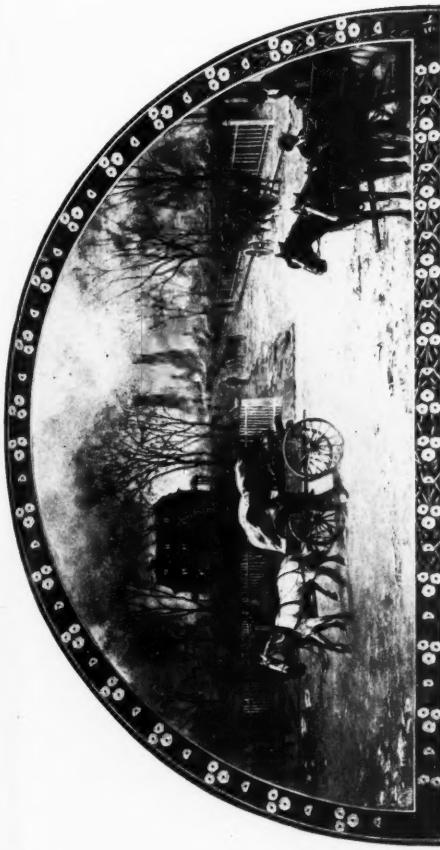
THE FIRST RAILWAY STATION IN CHICAGO, 1849.



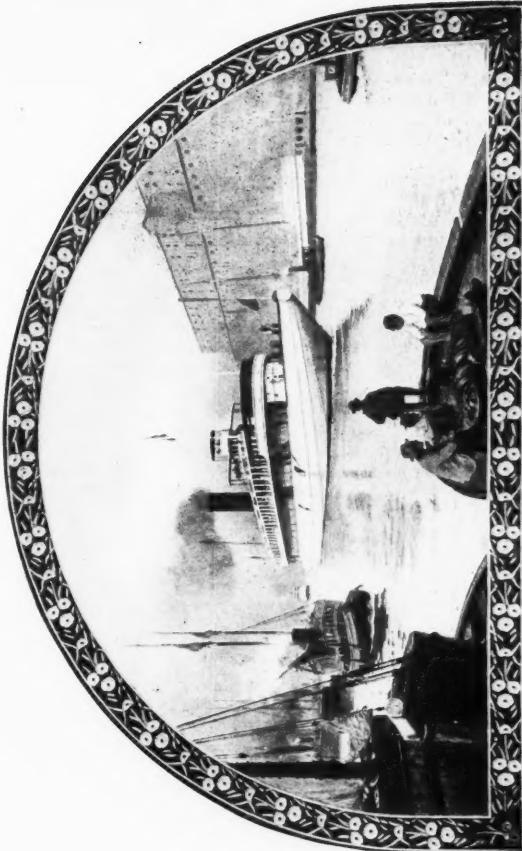
THE ILLINOIS CENTRAL RAILROAD STATION, 1856.



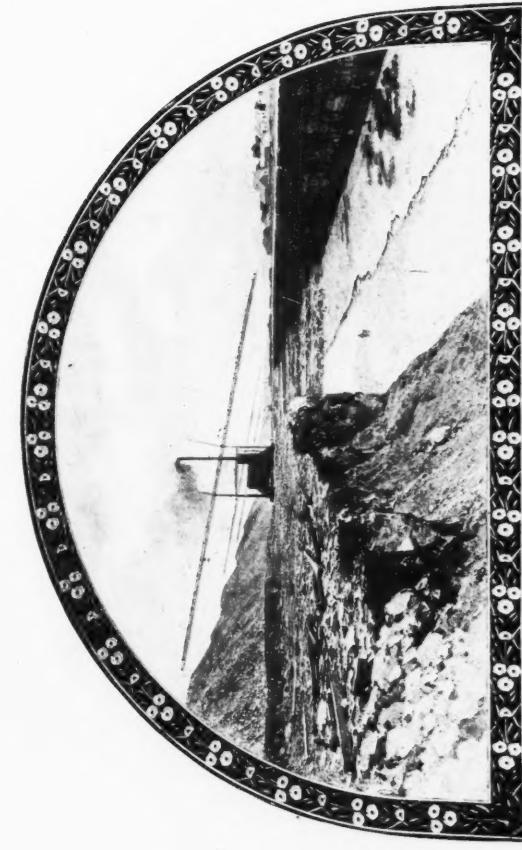
THE WORLD'S COLUMBIAN EXPOSITION, 1893.



THE OGDEN RESIDENCE, AFTER THE FIRE OF 1871.



CHICAGO RIVER AT LAKE STREET BRIDGE, 1900.



THE ROCK CUT IN THE DRAINAGE CANAL, 1899.

HISTORICAL CHICAGO, AS DEPICTED IN MURAL PAINTINGS EXECUTED BY LAWRENCE G. EARLE, MAIN BANKING-ROOM, THE CHICAGO NATIONAL BANK.
Courtesy The Inland Architect.



Notes and Queries ON Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.— Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address machine composition department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.—By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

GUY V. HARDY, proud in his possession of a Simplex typesetting machine, has issued an invitation to all visitors at Canon City, Colorado, to call at the *Record* office and see it in operation.

A FEAT accomplished by a Philadelphia printing house recently was the setting on Lanston Monotype machines of a directory of 1,180 pages, containing 7,550,000 ems, all the matter being kept standing.

A GOVERNMENT civil service examination was held in various cities in the United States on August 26 for the position of Linotype operator in the Philippine service, at a salary of \$1,400 a year. Promoted employees receive \$1,800 a year. The United States Government has a plant of four Linotypes in Manila.

THE Inland Printer Technical School, recently opened for the purpose of teaching printers the operation of all styles of composing machines, has been an unqualified success from the start. Two shifts are now being worked, the day classes being held from 8 A.M. to 5 P.M., and the night class from 6 P.M. to 12 P.M. Thorough instruction in the operating and mechanism of the machines is given in the day classes, the night class in operating attending the day class in mechanism from 3 P.M. to 5 P.M. A high standard has been set for graduates from this school, and it is expected they will be heard from later.

THERE are records and records. Operator-machinist J. M. Cooney, now at Sherman, Texas, has made one in erecting a Linotype. A recent letter from him contains the following: "The Merg. arrived via the Texas & Pacific at 10:25 A.M., was

placed on the platform by 1 P.M. and running at 4 o'clock that afternoon. In the work of erecting I had the assistance of a seventeen-year-old boy who had never seen a machine before. It took about ten days to get the grease worked out, as the machine was shipped to New Orleans by water and consequently well soaked with vaseline, which worked into the joints pretty thoroughly. Everything is now O. K. and I have an easy time pounding up about 35,000 ems brevier per day."

Two new fonts, a two-letter matrix of 6-point No. 2 and Antique No. 2, and a 10-point Caslon, are the latest additions to the faces made by the Mergenthaler Linotype Company. They are herewith shown:

DISCOVERY OF THE ART OF MAKING PAPER.

The Chinese Are Said to Have Made Fairly Good Paper in the Second Century of the Christian Era.

The most ancient materials employed for recording events were bricks, tiles, shells, and tablets of stone. The modes of writing on these different substances were various. The tiles and brick were impressed with a stamp when in a soft state; the shells

6-POINT NO. 2 WITH ANTIQUE NO. 2.

THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tablets of stone. The modes of writing on these different substances were various. The tiles and brick were impressed with a stamp when in a soft

10-POINT CASLON.

MANY INCREASES IN MACHINE SCALES.—Wages for machine operators have an upward tendency. A number of local unions have increased the scales recently, among them being: Galveston, Texas, time work, night, from 50 cents to 55 cents per hour and day work from 45 cents to 50 cents; the piece scale was raised from 12½ to 13 cents for nonpareil, with ½ cent per thousand ems for each point larger in size. Tucson, Arizona, operators now receive \$21 for 48 hours day work and 42 hours night work. Butte, Montana, reports an increase of 50 cents, making the scale \$5.50 for night work and \$5 for day work. Reading, Pennsylvania, operators get an increase of \$1.50 per week, also those in Knoxville, Tennessee, machine tenders in the latter place being presented with \$2.40 more each week. The scale in Washington, D. C., has been raised ten per cent. Pontiac, Michigan, now has a scale of \$18 per week for night work and \$15 for day work. Topeka, Kansas, operators have received an advance of \$1 per week.

A CRITICISM.—There are others than operators and machinists interested in the discussion of the problem propounded by a correspondent of THE INLAND PRINTER regarding sunken letters in Linotype slugs, and the following letter from W. F. Dunlap, Salem, Oregon, is certainly timely: "Though neither an operator nor a machinist, I read with interest and sometimes with alarm, the Machine Composition Department. Particularly was I interested in Mr. Grist's inquiry as to the cause of sunken letters on slugs. The replies to Mr. Grist's request for information would seem to indicate that there are numerous persons engaged as 'machinists' or 'operator-machinists' on Linotypes who hold their situations by reason of the sparing mercy of the fool killer. What would happen to a pressman who, as soon as his press failed to work properly, would assault said press with a hammer, cold chisel, file, brace and drill, and what few other tools happened to be convenient? I have been handling the product of Linotypes for some years. It has been my observation that the man who gets the most and best work out of the machine is he who uses the most brains and the least muscle in its care."

THE International Typographical Union, at its convention held in Cincinnati, Ohio, August 11-16, amended section 70 of the general laws so as to place its ban on record-breaking machine operators. In its present form the law reads: "No member of the International Typographical Union shall engage in speed, record or other contests, either by hand composition

or on machines. Violation of this law shall be punished by a fine of not less than \$25, or suspension." A new section, preventing the acceptance of a bonus by machine operators, except where provided in the local scale, was adopted. A resolution recommending that subordinate unions "establish a stated amount of machine composition, which is considered as a fair day's work," was passed. Propositions which were defeated had for their object the substitution of piece for time work on machines; the limiting of learners on machines to persons who have served four years at the business; the election of a machine tender vice-president; preventing members from acting as machinist-operators; regulating the output of and the establishment of a standard of competency for machine operators. The Inland Printer Technical School was endorsed by the convention.

FROM THE OTHER SIDE OF THE WORLD.—Edward Myers, in charge of a plant of Linotypes in the office of the *West Australian*, Perth, Western Australia, is moving right along with the procession and keeps up to date, as the following letter indicates: "I write, forwarding you a rough photo of motors I devised for my charge. The full complement is run by individual $\frac{1}{4}$ horse-power motors, seven hundred revolutions per minute, mounted on a small iron frame back of the machine. The speed of the motor necessitates a very small pulley, consequently great tension is necessary on the thin leather belt. It is compact and runs smoothly. In your February issue, under the heading 'Where Oil Is Needed,' an operator-machinist asks how to overcome assembler gate not closing. On my charge of English machines I have devised a 'now' simple remedy. I have a spiral spring around shaft holding the gate, one end held stationary in a drilled hole, the other end running up and pressing the gate in. Later pattern machines I have found same difficulty with long, flat spring; but in these machines the gate shaft is not accessible, but I have arranged a small wire shaft to answer purpose. There is no wear with this."

GRAPHITE FOR LINOTYPES.—A. E. Benson, machinist-operator, of the Durango *Evening Herald*, is an enthusiast on the use of graphite on matrices and spacebands of the Linotype, and writes of his experience as follows: "As you may have suspected before now, Linotype machinists are somewhat prone to become wedded to their own particular way about things regarding the machine, and to consider the methods of other men in the same line entirely wrong. While I do not claim to know it all, and, indeed, have very much to learn, yet I am an emphatic advocate of keeping oil in any shape or form out of the channels of the Linotype magazine and off the spacebands and matrices, for the reason that no matter how high a quality or how small a quantity is used, it forms a basis for more or less dust collecting and 'gumming up,' which is, as every Linotype machinist knows, fatal to the perfect working of matrices in the channels. Hence, I use nothing but dry graphite, and the finer the better. The tendency of '635' graphite to 'fly' is no objection whatever, and its fineness only adds to its desirability and its quality as a lubricant. There may be a little waste from its 'flying' qualities, but that amounts to nothing in comparison with the satisfactory results obtained from its use. When occasion demands a pomade, it can be easily and quickly made by the use of a little good oil and the '635.' I had about given up the graphite idea entirely, but I have been reconverted. I have used the '635' in the magazine channels, for rubbing up spacebands and for polishing matrices, and the results have been highly satisfactory in every instance. I use it on the inside of the mold wheel, on the mouthpiece and anywhere that metal is liable to stick or collect, and I find that the tendency of the metal to stick to these parts is greatly lessened."

OBSCURE QUESTIONS.—A letter from a South Carolina correspondent contains questions which we would be glad to answer if it were plain just what his troubles are. If question-

ers would state their troubles plainly and describe the conditions minutely, a remedy could be much more readily given. In this instance the question is referred to our readers, with the request that they be kind enough to send a solution of the problem. The letter follows: (1) "Why is it that the metal fails to pull off the mouthpiece and adhere to the slug? This occurs very little on ordinary measure, yet when I put a machine on $2\frac{1}{2}$ nonpareil or thirty ems 13-point, I have no end of trouble with bad face on the above account. Do not say mold gets too hot. I have tried running three lines per minute, yet the slugs will have bad face and the body will be sunken. My own opinion is that there is something wrong with the metal, as I have tried opening the vents, making mouthpiece holes smaller, larger, cutting down gas, etc. (2)



Photo by George A. Furneaux, Chicago.
SOMEWHAT DISFIGURED, BUT STILL IN THE GAME.

What is the proper speed to run a machine on, say, twenty-three ems 13-point mold; that is, the number of lines per minute? Machine runs seventy-eight revolutions per minute." Passing the first question up to our readers, with the comment that if questioners on metal subjects would send a sample slug it would aid in answering their queries, we will say that the proper speed to run a machine on the measure indicated, or any other measure, is sixty-five revolutions per minute, and this should not be exceeded except in unusual cases, such as in a few newspaper offices where there may be a force of "swifts," when the limit of seventy-two revolutions should not be exceeded. The machine pulley makes eleven revolutions to cast one line, and six lines per minute of 11-point type, twenty-three ems wide, would net the operator nine thousand ems per hour—just a trifle more than the average operator can pile up. High speeds lead to rapid wearing out of parts, and the machine should not be speeded above the operator's ability to keep it going.

THE PRIZE COMPETITION.—Since the publication of the offer of a \$5 prize for a remedy for sunken letters in slugs,

THE INLAND PRINTER

which trouble a correspondent has been unable to overcome, THE INLAND PRINTER has been in receipt of a number of suggestions from readers, all of which have been referred to our correspondent. That some of the suggestions are impractical would appear to the layman, while others are more or less the standard method of overcoming this difficulty. Of course, our correspondent is the final judge of the matter, as he will undoubtedly put to a test all proffered remedies, and the one which accomplishes the desired result will win the prize. A letter from him, recently received, gives a statement of his experiments so far. In it he says:

I wish to inform you that I am still engaged in experimenting with the various suggestions made through THE INLAND PRINTER in regard to sunken letters, but from these suggestions I have gotten but poor results. The best results obtained so far have been from suggestions made from the Linotype factory, to which I wrote about my troubles. I ought to have stated in my first proposition that our machine is equipped with a St. Louis oil burner and we use minion, thirteen ems long and up and long primer from twenty-three to thirty ems, and while the dropped letters are not so bad on the long primer, they show up there too. I am not bothered with cold face on ends of slugs. As soon as I find the specific remedy for which I am looking I will inform you.

A. M. GRIST.

The following letters have since come in:

BROOKLYN, N. Y., August 11, 1902.

Editor Machine Composition Department:

In the matter of the "Sunken Letter Question," I wish to reply to Mr. A. M. Grist that I am of the firm opinion that he can get over his trouble in less than ten minutes. First, as to the source of the trouble. He will find that the center pin of pot lever is badly worn; also that a few of the anti-friction rollers are worn. If these conditions prevail, Mr. Grist will find himself troubled with sunken letters, more or less.

Whenever the machine gets into casting position with the worn-out anti-friction rollers and center pin laying against the pot cam, it will certainly give an unsteady pot pressure, and I believe sunken letters are caused therefrom.

Send to the factory for the following: One pot cam roller, one pot cam roller pin, nine pot cam roller anti-friction rollers.

Put these parts in the place of the old ones, and the trouble will be remedied.

P. A. SEIFRIED.

WANTS MORE MONEY FOR A REMEDY.

RALEIGH, N. C., August 9, 1902.

Editor Machine Composition Department:

I see in THE INLAND PRINTER several remedies for "sunken face on lines," and after Mr. Grist has tried them all, and if he continues to have same trouble, I will go down and show him how to remedy the trouble if his people will furnish transportation and give me \$25, and if I do not show him how to get rid of the trouble, or if I fail, I will not charge anything. I have had same trouble and remedied it.

GEO. W. MITCHELL.

TROUBLE LIES IN THE MATRICES.

PHILADELPHIA, Pa., August 10, 1902.

Editor Machine Composition Department:

Recently published correspondence relating to "blowholes" in Linotype slugs recalls my communication published in THE INLAND PRINTER of September, 1901. Subsequent experiment has convinced me the views there expressed were correct. Blowholes may be caused, doubtless, by lack of vent, but in such case they will invariably occur along the side which is up during the casting process. The blowholes occurring when machine is in good order, vents open, matrices new, metal No. 1 and at proper temperature — the puzzlers — are on account of the metal escaping. The line of matrices, locked up and raised by the elevator against the rail engaging the lower lug in the mold, is, as far as can be seen, exactly on a line with the lower edge of the mold opening. When the blowholed slug appears, there is no apparent shoulder on the top of the caps and high lower-case letters. This is the lower side of the slug when cast. Take one of these slugs before it has been trimmed and a "whisker" can be frequently seen — not on top, but at the shoulder. The metal chilled when it struck the matrix, but at the shoulder joint metal escaped and left the shell over it. Find a means of raising the matrices so they will show a shoulder on high letters when cast, and there will be no blowholes, unless they are raised so high that the "y's" and "g's" and tailed characters present a similar misadjustment on the other side.

My experience has found No. 2 brevier causing more trouble than any other face. On one occasion a new mold was found warped. No. 2 brevier caps would not cast without blowholes. A line of 10-point matrices showed abundant shoulder and worked perfectly, notwithstanding. An extra rail-plate was procured and ground away about .003 of an inch, and by a little adjusting the brevier mats, were given a shoulder and worked well. But I could never harmonize 10-point and 8-point matrices on the same rail. There was sufficient difference in the distance

from the lug to the tops of high characters to cause trouble. A single matrix may be ground away on bottom of top ear and "drawn out" on upper side of lug and a blowhole produced nearly every time. (In trying to get blowholes, it is well to have metal pretty hot, however. Hot metal is conducive to good results when seeking them, though they will come anyway when not desired.)

The cause of blowholes in Linotype slugs is the projection of the opening of the matrix face beyond the line of the mold opening, allowing metal to exude.

F. B. CONNER.

A NOVEL REMEDY.

NEWARK, N. J., August 11, 1902.

Editor Machine Composition Department:

If Mr. Grist will have confidence in a machinist-operator of nearly eight years' experience and follow my directions, which gave me absolute and perfect results, I am sure his difficulty will disappear.

It seems strange, but it is true, that after all the machines which have been put on the market and which have worked perfectly, some are found which will not respond correctly to the ordinary fits, ventings and adjustments.

Figuring that he has intelligently followed the usual directions regarding plunger fit, heat of metal, heat of mouthpiece (if old-style burner, etc.), I will first tell him to look for a cracked crucible, usually caused by the expansion and contraction of the pot and appearing at the joint of the well and throat of the pot. This can be learned by bailing out the pot until the hole or metal inlet to the well is visible; then disconnect the plunger and work it by hand, when the crack, if there be one, will be readily seen by the backward flow of metal from the throat into the pot through the crack. Lock the pot while doing this against a blank part of the mold well.

Lastly, my plan: With a scratch-awl mark a line on the mouthpiece 1-32 of an inch above the holes; then with a center punch carefully mark points on this line, one between each second hole and drill with a 1-16 inch drill. These new holes will be on the line of the cross vents and the bottom of the new holes will be on a line with the top of the original holes. This will carry off all surplus air from the throat of the pot and allow a perfect cast. If he only uses a 13-em measure he need drill only seven holes. Have the pot set so the old holes are on the edge of the smooth side of the slug, the same as they were when they came from the factory; have the face of the mouthpiece flat, or true, and take the burrs off after drilling. If any vents cut through the upper part of the mouthpiece, close them by a slight punch on the edge of the mouthpiece over the spot (with center punch is best); this will prevent upward flow of metal.

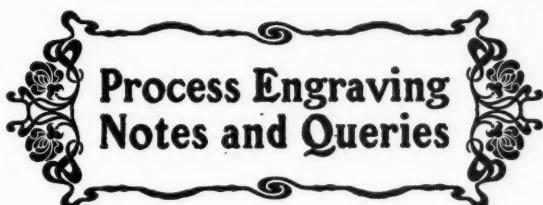
I had a slug from two machines with sinks of letters and deliberate sinks of whole sections of a slug, while my metal was the best and new. The heat would color white paper but slightly. The slug was crumbly inside, but a beauty on the outside. I at first laid the trouble to the excessive heat in the mold and surroundings, caused by the new five-jet burner, but the factory suggested drill holes and knocked the heat game out of my head. With everything just the same I have obtained perfect — absolutely perfect — slugs since the first turnover of the machines after drilling. If he feels shaky about this he need have no fear for the mouthpiece, for he can plug the holes with driving-fit wire. I was told to experiment by the factory people and I did, with the finest success. Try between the fourth and fifth holes, eighth and ninth, etc., first, leaving a chance to come to the every-second-hole plan I previously spoke of. That may accomplish the result alone and save drilling so many holes.

WARD N. CARPENTER.



CORNER OF THE MC CORMICK PRESS OFFICE, WICHITA, KANSAS.

Showing wall decoration of INLAND PRINTER covers. A. G. McCormick, the manager, is a great admirer of the magazine, and says his name will always be on the subscription list.



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is the latest book on processwork. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A Practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstaedter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. \$2.

PHOTOTRICHROMATIC PAINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Painting." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner with infinite scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

BITUMINOUS STEREOTYPES.—L. Lodian, New York, sends a clipping from the *Art News*, of May 10, 1851, containing an illustration 5 by 7 inches printed from a "bituminous stereotype," which he calls a lost art in engraving and requests that the engraving be reproduced to show its superiority over modern methods. *Answer*.—A reproduction of this old wood engraving would answer no useful purpose, for when the fine paper, ink and slow printing used on it is considered it shows no marked superiority over plaster stereotypes or electrotypes. And the fact that the system did not long survive is an indication that it did not possess much merit. One thing worthy of note, however, is the fact that the inventor of the method mounted his "bitumen" plates on type metal, instead of wood, and also underlaid them before mounting them, both ideas being advances in those days.

TO KEEP SHADING MEDIUM FILMS IN PROPER CONDITION.—When the gelatin films with shading machines, through being kept in too dry a place, become so brittle that they are liable to crack, they may be made pliable again by the following treatment, according to *Process Work*: "Pour a little liquid ammonia in the center of the front of the film and distribute with a soft sponge over the whole surface. By continual slight rubbing the film will take up the ammonia and not repel it any more. As soon as the film has an extra damp surface, dip

the sponge in a mixture of 1 ounce glycerin, 3 ounces of water and $\frac{1}{8}$ ounce of ammonia and wet the film with it evenly; let it soak and dampen it again until you think it is enough. By that manipulation you give the film the necessary glycerin, which the dry air took out of it. After the film has been dampened several times, dry it up with a clean cloth, or better, chamois skin (if a fine film, rub your cloth parallel with the lines) and let dry completely, say over night. Should the film be still too hard, repeat the dampening process with the glycerin again until the film is soft enough. Films should be cleaned with pure turpentine by flooding with a brush, and afterward dried with a clean cloth and replaced in their respective covers."

THE ASPHALTUM PROCESS ON STONE.—Henry E. Darrow, Buffalo, asks: "Will some good-natured and experienced fellow worker help me out with the asphaltum process? My employers have some printing on stone for lithographers and could probably get considerable of it to do, but I have great trouble in getting any formula that I know of to work, and will be greatly obliged to any one who has had experience in this form of printing if they will help me out with any suggestions or hints on this difficult process." *Answer*.—You can buy the prepared asphaltum from a photoengravers' supply house. Dissolve $\frac{1}{2}$ ounce of this asphaltum in 10 ounces of pure benzole. Be sure that the benzole is right. When the asphaltum is dissolved, keep it in an amber-colored glass bottle and filter it always before using. Flow this solution on stone, letting it flow off at one corner. Dry in darkroom. Squeegee the negative film onto the asphalt, and when the latter is dry, expose to the sun for from one-half to one hour, or two to three hours of cloudy sky. Develop carefully with a tuft of cotton saturated with spirits of turpentine. After the print is developed, thoroughly clean off the last traces of turpentine with benzine, after which wash the stone with a soft sponge under a tap of running water. Dry in sunlight, which hardens the asphaltum still further. The lithographer will understand the etching and gumming up of the stone. It might be mentioned here that most process men use the enamel method for printing on stone, as it is so many times quicker than the asphaltum method.

LETTERING IN RELIEF BY PHOTOGRAPHY.—Homer L. Knight, Rochester, wants to know how to make half-tones of lettering with the effect of relief. He writes: "I take a dry plate, cut it out with hypo, flow with a bichromate of ammonia solution and dry in the darkroom. A line negative is made and the dry plate is exposed behind this line negative. The gelatin is supposed to swell when washed, but it does not. Will you tell me what to use to make the gelatin swell more? I intend to make a mold from the gelatin and half-tone from that. I used an ortho plate, thinking that the extra thick coating would swell, but it is evident I do not know how." *Answer*.—The greater portion of the half-tones with bas-relief effects are made from designs modeled in clay. To get type in relief, dry plates can not be employed, as the property of swelling has been destroyed in the gelatin used in making them. A gelatin film that will give high relief can be made as follows:

Nelson's No. 1 photographic gelatin.....	240 grains
Water	6 ounces.
Bichromate of ammonia	15 grains.
Water	1 ounce.

Put the gelatin in a porcelain steamer such as is used for cooking breakfast cereals. Pour the six ounces of water on it and allow it to soak until all the water is absorbed. Have cold water in the under vessel and boil it, then take it off the fire. The bichromate of ammonia having been dissolved in the one ounce of water, when hot, pour it slowly, while stirring with a glass rod, into the gelatin. Filter the gelatin while hot through muslin. Flow the gelatin solution on leveled pieces of plate glass and dry. Print through a strong black and white negative for say twenty minutes in sunlight. Soak

the print in cold water. The unexposed gelatin will swell up in a few minutes. When sufficient relief is had, place the gelatin in a saturated solution of protosulphate of iron. A plaster of paris cast can now be made from it and used as copy to make half-tones from.

GELATIN, COLLODION OR COLLODION EMULSION.—New England writes: "Our concern pays out \$15,000 annually for half-tone reproduction. We are about putting in our own half-tone

making more than uses up the time gained in the quicker exposure. Gelatin negatives are also more expensive than those made with collodion. All process photographers are familiar with the collodion method, so there is no trouble engaging workmen. There is also no question but what the collodion process is most satisfactory for half-tone negative-making. Still, collodion emulsion has advantages which have been recounted here. If you can find operators who under-



UNIQUE ADVERTISING FOR INSURANCE AGENT.

First page of full note circular (other three pages blank) and card accompanying same. Designed and printed by E. W. Raymond, Independence, Iowa.

plant. Photographic processwork has been a hobby of mine for years, so I read with interest every word of your photoprocess column. I take the liberty of asking this question: In fitting up our new plant, which would you advise us to prepare for using—dry plates, wet plates or collodion emulsion?" *Answer.*—Dry plates I would not recommend, because the grain in the negative is not as fine as with collodion, and the long washing required between operations in gelatin negative-

stand making and using collodion emulsion, I should consider adopting it, particularly if you contemplate making color plates. Regarding the use of collodion emulsion in colorwork, I have heard the complaint that when using sensitizers it is impossible to develop the negatives to the same density. The collodion negative through the green screen has the most contrast, while the one through the red screen, with the proper sensitizer, is bound to develop flat. This is with Dr. Albert's

Eos emulsion and sensitizers. The last word has not been said about emulsion: further experience with it is sure to conquer its present difficulties.

PHOTOGRAPHS ON METAL.—Arthur H. Caswell, Manchester, New Hampshire, furnishes the following: "I have photographed designs for a number of years for hand engravers by the wet collodion process upon zinc, copper and steel, both flat and cylindrical surfaces. Type metal can be handled in the same manner. Clean your negative glass with ground pumice and water, but do not albumenize. Have your collodion thicker than usual and make negative of the copy to be transferred. Now take the metal plate, blacken and dry. If you can not find any acid to blacken type metal, brush over with india ink and dry. Copper nitrate blackens zinc. White arsenic blackens copper. Heat blackens bright steel, and I think you will find something to blacken type metal. Now wet a piece of thick paper very wet on one side, and go over the other side with gum arabic solution, then squeegee while wet upon the negative, cut all around the edges, then carefully lift the film away from the glass by beginning at one corner. This can be done while the paper is wet. Coat the metal plate, which was blackened, with thin liquid glue to which a little nitric acid has been added. Put the paper film side down upon the plate and squeegee; remove the paper and let the film dry on the plate. Then varnish with photo varnish. You can reverse the negative by employing a second paper, when the picture will not need varnishing. You can have this for what it is worth and I will answer any questions upon the process." *Answer.*—Just a suggestion or two that will improve Mr. Caswell's process. In the first place, nitrate of silver in gum arabic solution, acidified with nitric acid, will blacken type metal. As designs on metal should be reversed, it would be better to use transfer collodion and proceed just as photographers do in reversing a negative, only do not blacken the negative when intensifying it, as it will then give a positive image on type metal, that is, a black design on a white ground. The only drawback to this process is a danger of the collodion chipping off under the graver.

PHOTOGRAVURE.—August Roux, of the French Hydrographic office, publishes in *Procede* a description of a gelatin film for use in photogravure which is an improvement on carbon tissue previously used. Those engaged in photogravure will appreciate the advantages of M. Roux's method; those who want to know about photogravure should get T. Huson's little book on the subject. We are indebted to the *Process Photogram* for the translation from which this little summary of the process is taken:

Nelson's gelatin No. 2.....	1 1/4 ounces.
Water	35 ounces.
White sugar	1 1/4 ounces.

When the gelatin is swollen in the water, add the sugar and the white of one egg. Bring rapidly to the boiling point; filter while hot.

Dragon's-blood	250 grains.
Alcohol, 90 per cent	3 1/2 ounces.

When the dragon's-blood is dissolved in the alcohol, filter and pour slowly into the hot gelatin, making an emulsion of a blood-red color. Pour this solution into a tray on a hot water bath and float on it a good linen paper, taking care no air bubbles are left under the paper. After a couple of minutes, draw the paper from the tray over a glass rod, to remove the surplus gelatin, and lay the paper back down on a sheet of glass that the gelatin may set. After floating a second sheet of paper, pin the first one up to dry. When dry, sensitize the gelatin-coated paper on this bath:

Water	35 ounces.
Bichromate of potash	550 grains.
Alcohol, 90 per cent	5 1/4 ounces.
Ammonia, sufficient to turn solution lemon yellow.	

Filter before using. Float the gelatin-coated paper for three minutes or more. Remove and squeegee to a smooth ferro-

type plate or a piece of talced glass. Dry in a well-ventilated darkroom. When exposing the paper under a negative, use an actinometer to record the time. To transfer the print to copper, plunge the print face up into a tray of clean water, remove air bubbles. Lay the clean copper in the water under the print, turn the latter over and remove copper and print together from the water. Lay blotting-paper over the back of the print and use a roller squeegee several times to take up the moisture. After ten minutes, begin development in water heated to about 80 to 100° Fahr. As soon as the gelatin begins to ooze out at the edges, remove the paper carefully. Development can now be assisted with a tuft of cotton, and by pouring water from a cup on any parts where the shadows may be appropriately lightened. When it is judged the image is developed, put the copper plate in a bath of ninety per cent alcohol and the dragon's-blood coloring in the print will disappear. After drying the copper plate completely, varnish the back, sides and edges, and the plate is ready for etching. Etch first in a bath of iron perchlorid, 15° Beaumé, for ten minutes, then etch for ten minutes in a perchlorid bath of 43° Beaumé. A further etch in a 40° perchlorid bath for ten minutes and a final etching of fifteen minutes in a 39° bath. An aqua-tint grain can be applied to the copper plate before the gelatin is transferred to it, or this grain may be applied over the gelatin image after development. Much detail is omitted in this brief description of the process. Those interested should hunt up the original account of the process.

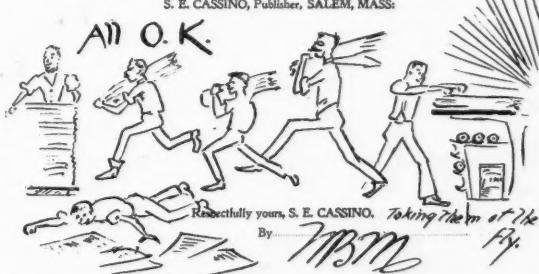
A GRAPHIC REPLY.

This cut is a reproduction of a postal card in reply to an inquiry made by the Dexter Folder Company as to how a Dexter automatic feeding machine attached to a two-revolution printing-press was working. It is both amusing, original

MEMORANDUM FROM LITTLE FOLKS.

An Illustrated Monthly for Youngest Readers, Little Listeners and Lookers at Pictures.

S. E. CASSINO, Publisher, SALEM, MASS.



and tells its own story. It is plain that the fact in the artist's mind was that the feeding machine was running in an entirely satisfactory manner and that the sheets were being turned out at a much greater speed than before the feeding machine was attached.

THE ROMAN ALPHABET IN JAPAN.

The Roman alphabet grows more and more in favor with the nations of the earth. The latest country to take steps toward its adoption is Japan. The government has recently appointed a commission to draw up a plan whereby Japanese writing may be made to conform to modern English and French forms. In China progress in the same direction is reported, and missionaries there say that the old and inflexible signwriting is sure to go. Germany is rapidly falling into line, and the number of books and pamphlets printed on Roman characters increases year by year. In Russia, however, the individual alphabet peculiar to that country still shows no sign of change—the one country whose literature is almost inaccessible to the foreign-born student. But from a broad survey it seems inevitable that eventually the one alphabet—the Roman—will rule the world.—*Harper's Weekly*.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbe, 829 Madison Ave., Scranton, Pennsylvania. "For criticism."

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers', 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT. Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbe. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, \$1.

INLAND PRINTER BUREAU OF INFORMATION.—Through THE INLAND PRINTER's Bureau of Information questions are answered each month by mail, when a fee of \$1 or more is charged, according to the amount of research necessary. Among these questions there are occasionally some of general interest, such as those below. The first is in reference to the proper rental price of a newspaper property. There is room for considerable discussion on the subject, and there will undoubtedly be found many who will differ both ways from my opinion. I should be pleased to receive their views in writing, as a discussion of the question would be profitable:

Mr. O. F. Byxbe, Scranton, Pennsylvania:

DEAR SIR,—Having learned of your reliability and fairness in such matters, through your valuable department in THE INLAND PRINTER, I take the liberty of asking your opinion in a matter, as follows: The proprietor of the *News* has been nominated to a State office, and in case of his election the duties of same will require his full time. He wants to lease the plant to me, and I write to learn your opinion as to terms that will be fair to both parties. The paid subscription list is about twelve hundred. He gets a rate of 15 cents per insertion per inch for advertising. I send under separate cover a recent copy of paper. The jobwork averages about \$60 per month. His help at present costs him \$26 per week; rent, \$15 per month.

In leasing a paper what agreement should be made in regard to back subscriptions?

What would be a fair yearly rent for full control of business?

I would be pleased to hear from you by mail, as the proprietor wishes to know immediately, and I will gladly pay you for your time and trouble. Send your bill with answer.

Thanking you for your kindness, I remain,

Yours truly,

DEAR SIR,—From the figures you give and the amount of advertising in the *News* at present, I estimate that your annual income is about \$6,000, or \$500 per month. Expenses of rent and help amount to about \$1,550 per year, to which should be added at least \$1,000 for the publisher's salary, making a total of \$2,550. Experience shows that stock, materials and general expenses will just about double this, making the total expense \$5,100, and leaving a profit of \$900, or fifteen per cent on the amount of business done. This is \$75 per month, and the owner should be able to realize nearly as much from a lease, as he would be able to employ a man at the equivalent of his own salary and still retain all the profit.

The main stipulations of the lease should be that you will return the property in the same condition as when received, the amount due on subscriptions to be practically the same. This latter amount can be accurately ascertained by taking down the amount due on each subscription to the first of a certain month, and deducting from the total the total amount paid in advance. If, at the close of the lease, the net total due should be found to have increased there might be a certain

per cent penalty for you to pay, with the same amount rebate if the amount is decreased, providing the circulation remains unchanged.

If there is any further information desired I shall be pleased to answer.

Yours very truly,

O. F. BYXBEE.

Next is brought up the question of good will in buying a newspaper—another subject that is open to discussion:

Inland Printer:

GENTLEMEN,—Regarding the good will of a paper. What is it worth apart from plant? Say subscriptions, \$2,000; advertising, \$3,000, and jobwork about \$1,000.

In the case of a paper being owned by two, is not one half more valuable than the other half—that is, if one partner wants to buy out?

Give me your opinion of partnerships in a nutshell; the liability of the individual partner, and how much one can bind the other in the purchase of goods, etc. Yours truly,

DEAR SIR,—The good will of a paper is supposed to be equal in value to its net profits for five years. If the paper has not been profitable, or if for any other reason this is not a desirable basis, it would then be necessary to go over the conditions very carefully before a price could be intelligently stated.

If both parties went into the enterprise on equal terms then their holdings, in case of sale, should be considered of equal value.

Partnerships are not always harmonious, but where one conducts the editorial end of a paper and the other the business end, and each keeps reasonably within the limits of his position, there should be no difficulty.

I am unable to answer the clause in your letter in reference to "how much one can bind the other in the purchase of goods," as the meaning is not clear.

Yours very truly,

O. F. BYXBEE.

Has any reader of THE INLAND PRINTER an equitable basis for estimating the value of good will in a newspaper property—one that can be applied in the majority of cases? I should be pleased to receive and publish the views of others. Another question asked was in reference to purchasing a property near New York. The correspondence follows:

Inland Printer Company, Chicago:

GENTLEMEN,—Being a constant reader and admirer of THE INLAND PRINTER, I desire to ask for some advice or an opinion on a proposed project.

I am negotiating for the purchase of a paper (weekly) in a New York city of 16,000. Conditions are as follows: There are four papers in the city—two Democratic, two independent; I am after the independent. The "powers that be" guarantee city printing if said paper is changed by me to a Republican paper, as the city is Republican. All papers are weeklies and published either Friday or Saturday. My idea is to come out, say Wednesday. The plant is complete, with well-equipped job plant. I am an Eastern man, thoroughly conversant with newspaper work. With me will be associated a well-known paper man of said city. Immediately surrounding said city are some six towns, ranging from five hundred to two thousand, without papers. The one objection is said city is but twenty miles from New York city. Now, the question is, would a live city which has grown eight thousand in ten years, pay a paper backed, as above stated, by the administration, and devoted largely to local field? I purchased "Establishing a Newspaper," but it did not exactly cover the ground.

Very truly yours,

DEAR SIR,—I should consider the opening as you have explained it a promising one. The backing of the administration is very important, and a live Republican paper could do much to keep the administration in the party. The proximity of New York would not have as disastrous an effect upon a weekly as it would upon a daily, and even a daily should be profitable in a city of sixteen thousand, with six other towns to draw upon. Probably you will later think it advisable to launch such a paper.

I trust that you will be able to reach satisfactory terms, and wish you every success.

Yours very truly,

O. F. BYXBEE.

Another correspondent deals with advertising contracts and their interpretation:

The Inland Printer, Chicago, Illinois:

GENTLEMEN,—Will you kindly advise us if you know of any authority on the interpretation of advertising contracts—any work which will define clearly the many terms which advertisers have adopted, such as "run of paper," "top column reading matter," "next reading matter," etc.

Is the Scott & Bowens ad. enclosed "top of column of pure r. m. and adjoining pure r. m. full length one side"?

Yours truly,

DEAR SIR,—There is no authority for the interpretation of advertising contracts, except the ordinary acceptance of the terms used. "Run of paper" means that the ad. may be placed anywhere in the

I. Benjamin,
1902
"Prosit"



Photo by Isaac Benjamin, Cincinnati, Ohio.

"PROSIT."

paper at the publisher's option, or where he finds it most convenient to use an ad. of the size in question; "top column of reading matter" means that the ad. must be placed at the top of the page, followed by reading matter, which must extend to the bottom of the page (such a stipulation usually includes another, that it shall have reading on one side, or "siding on reading, full length of ad.") "Next reading matter" means that the ad. may be inserted in a column of ads., but must have a column of reading matter adjoining, or at least sufficient to cover the ad. in question.

The ad. of Scott & Bowne would not ordinarily be considered, and in fact I never knew of such a location being accepted, as "top of column of pure reading matter and adjoining pure reading matter full length one side," as it is not at the top of the page. It should always be inferred that "top of column" means at the extreme top of the column, or at the head of the page.

Yours very truly, O. F. BYXBEE.

All correspondence through THE INLAND PRINTER'S Bureau of Information is treated as confidential, unless specially released.

JOHN MAHIN, for fifty years editor of the Muscatine (Iowa) *Journal*, recently celebrated this unusual anniversary.

THE Moline (Ill.) *Mail* has adopted a flat rate of 7 cents an inch for advertising, with a discount of twenty-five per cent to agents.

The Printer, Long Beach, California.—A very neat little quarto. Some of the ads. show too many faces of type, but otherwise are nicely displayed.

NEWSBOYS in Salt Lake City have organized and will demand that no newspapers shall be sold for less than 5 cents, claiming that the margin of profit on a 3-cent paper is too small.

Ohio Penitentiary News, Columbus, Ohio.—A very neat paper. The Fourth of July edition, with four pages each of red, white and blue paper, made a striking and appropriate number.

H. M. PINDELL, of the Peoria (Ill.) *Herald-Transcript*, the Democratic morning paper, has purchased the *Journal*, the afternoon Republican paper of Peoria, the consideration being about \$41,000.

CAMBRIDGE (Ohio) *Herald*.—Neat ads. and good press-work are prominent features of the *Herald*, and a very careful make-up adds materially to its commendable appearance. The publishers' announcement is badly worn and should be reset.

WALKER (Iowa) *News*.—Put a neat head on the local items on the fifth page, with a little more ink, evenly distributed, and your paper will be all right. The enlargement from a five-column to a six-column quarto is certainly a sign of prosperity.

THE LOS ANGELES *Express*, the oldest daily paper in southern California, has outgrown its present quarters, and a handsome new building is being erected for its exclusive use. Two fast presses, eight Linotype machines and a full equipment will be installed.

THE Bay City (Mich.) *Tribune* recently published a very creditable "Regatta Edition," two pages of which were in blue ink, containing several good half-tones. The blue ink did not work well on the latter, but aside from this the issue was very commendable.

FINLEY (N. S. W.) *Free Press*.—The advertising pages would be much improved by the use of a few borders, which would relieve the sameness of the present appearance, and a more even color and impression is needed to bring out the good qualities of your new dress.

JOHN CAIN, JR., Quitman (Ga.) *Free Press*.—Your paper does not lack for news and it is neatly presented. Items of correspondence should be graded, and there is a little too much sameness about the display of such ads. as that of the Valdosta Foundry & Machine Company.

A SPECIAL edition of the Victoria (Tex.) *Fact*, issued in June, has just been received. It is a very creditable number,

consisting of sixteen six-column pages, printed on calendered paper and embellished with a large number of half-tones of the principal buildings and residences of Victoria.

NEWTON (Miss.) *Record*.—There are few papers that equal the *Record* in typographical neatness, and at the same time news features are in no wise neglected. As suggested in June, a trifle more impression is needed, particularly on the first page, to have the paper appear to its best advantage.

HARTFORD (Wis.) *Press*.—There is a remarkable improvement in the presswork since this paper was last criticized, although the color is still slightly uneven. The half-tones on the first page of the issue of August 7 were brought out excellently. Other features are as commendable as before.



THE EDITOR'S SWEETHEART.

Edith Fernie Parker, daughter of A. H. Parker, editor Buckingham (Quebec) *Post*.

SOMETHING new in the way of proving circulation has been conceived by the Wellsville (N. Y.) *Reporter*. A counting machine, connected with its press, has been placed in the office window, and advertisers are invited to watch the record and verify its accuracy by a visit to the pressroom at any time.

J. H. BAILEY, JR., Moultrie (Ga.) *Observer*.—If there was an even distribution of ink on your paper, it would be a great improvement. "Ga." should be included in your date line, and items of correspondence graded. There are some very good ads. in the paper, particularly that of Hicks & Watson, in the issue of June 20.

HENRY L. KINER, who has edited the Geneseo (Ill.) *News* nearly twenty-eight years, has sold his paper, and the closing paragraph of his announcement of the transaction reads: "I will tell you why I write no more. It is because I can't see the paper. There is a mist. Good bye." Mr. Kiner is evidently a newspaper man of the right sort; he truly loves the business.

U. A. MCBRIDE, Warrensburg, Missouri.—The program of the ninth annual convention of the Photographers' Association of Missouri, printed at the office of the *Star*, is a neat piece of work. The printing has the appearance of being done on a two-roller platen press, and the results obtained are as good as could be expected for such conditions.

AD-SETTING CONTEST NO. 12.—The twelfth of THE INLAND PRINTER'S ad-setting contests was announced last month. It does not close until November 1, giving ample time for all who wish to enter to prepare their specimens. The unusually

attractive features of this contest, wherein each contestant will act as a judge, renders it particularly interesting, and one in which every progressive ad.-compositor should take part.

On Saturday, June 14, the New Zealand *Times*, at Wellington, formally opened its new building and plant to the inspection of the public, and it was a most inspiring occasion. The following Monday a special issue of sixteen eight-column pages was published, 13,500 copies being printed, said to be the largest number ever printed by a daily paper in that city.

YORKVILLE (S. C.) *Enquirer*.—An exceptionally well-printed paper. The advertising columns, headings and make-up follow a style in use extensively some years ago, yet the appearance is very neat. "Scraps and Facts" is out of place at the head of the first column on the second page; "The Yorkville Enquirer" and the matter following should lead.

THE ASSUMPTION (Ill.) *Independent* is publishing the Bible as a serial. The editor announces that he will break each installment at a critical point in the narrative, expecting to arouse curiosity in the succeeding issues, and estimates that it will take fifty years to complete the work. This should at least be of some benefit to the compositor and proofreader.

HOLLY (Mich.) *Advertiser*.—Among the twenty-three papers sent me for criticism this month there is none more creditable than the *Advertiser*. In point of news it is decidedly a leader, and make-up, ad. display and presswork are all excellent. If the 12-point gothic was used for the smaller heads at the tops of alternate columns on the first page, the contrast would be better.

IOWA FALLS (Iowa) *Sentinel*.—A sixteen-page paper, with the contents almost exclusively news and a generous advertising patronage. Paid items on the local page are run solid and plainly marked as advertising. The column of personals should be in the last column, so as not to divide the local, and another suggestion would be to run the light head rule above the date line on the first page.

IDA COUNTY RECORD, Ida Grove, Iowa.—Local news matters are given proper prominence in the *Record*, heads of various sizes being used on the more important items. Ads. are very creditable. The vignetted half-tone, in the issue of August 6, was a mistake; such a cut could not be expected to work well on news stock. The ad. in red ink in the same issue is nicely printed and carefully registered.

THERE are some changes in newspaperdom at Des Moines, Iowa. The *Leader*, for many years the leading Democratic paper of the State, has been bought and consolidated with the *Register*, the leading Republican paper of the State, and now Frank Q. Stewart proposes the formation of a company of from one hundred to one thousand Democrats, raising a fund of \$100,000, and starting a Democratic morning daily.

SNYDER & McCABE, Bay City (Mich.) *Tribune*.—Your twenty-page "Carnival Edition," with its cover in purple ink, is an excellent piece of work and it is well filled with advertising. The half-tones and the color pages are nicely printed. I note that you are using the inch rate for advertising, charging from 12½ to 50 cents, and should be pleased to learn of your experience in adopting it and if you have found it successful.

HAWAII HERALD, Hilo, Hawaii.—A nicely printed paper, with many neat ads. The best style of display is shown in the ads. of the Owl Drug Company and E. N. Holmes. A more prominent head on "Local Brevities" would be an improvement. The *Herald* has every appearance of a paper printed in the States, except that some of the names are almost unpronounceable. A hotel ad. reads, "Haleiwa Waialua, Aahu, C. P. Iaukea, Manager."

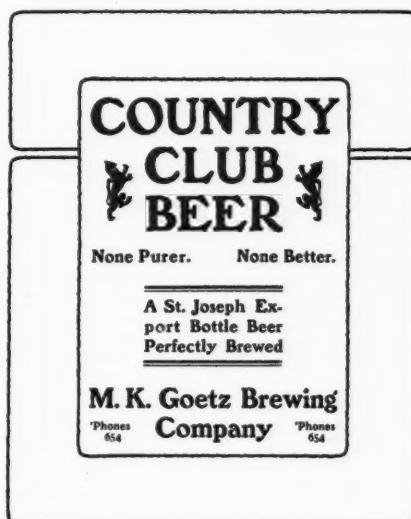
FRANK E. WEIMER, La Fontaine (Ill.) *Herald*.—Your ads. show originality, and many of them are neatly displayed. Such ads. as those of R. H. Frank and J. L. Davis & Son are

properly balanced and are very satisfactory, while a few others are a little crowded, with too many display lines, all too nearly the same size. The ad. of Churchill & Crasher would belong to the latter class. "For Publicity" is a good ad., both in its construction and display.

W. G. STEELE, *Buckeye State*, Lisbon, Ohio.—The *State* compares very favorably with other weekly papers, although there is room for improvement in the presswork. It would have a much better appearance if the paper was run dry, and the distribution of ink is very uneven. Parallel rules for head rules would give the pages a neater finish, and the display heads would look better with a few more leads, particularly on either side of the dashes.

ATWOOD (Ill.) *Herald*.—The *Herald* would appear to better advantage if a little less ink was used. The make-up receives careful attention in its details, yet the most important item of news in the issue of August 15 was poorly placed. The article headed "Sold Many Forged Notes" should have been at the head of the first column, and the local items could then have been run all together. The heaviest head rule on the first page should be run last.

CHARLES H. McAHAN has accepted the assistant foremanship of the St. Joseph (Mo.) *Gazette*, and sends his last contribution of well-set ads. to this department, as his duties in the new position will preclude further work along this line.



No. 1.

Several of Mr. Mcahan's ads. have been reproduced in this department from time to time, as they usually show original ideas and good balance. The one given herewith (No. 1) did not take a great deal of time in its composition, yet it is exceptionally neat.

CLAUDE DUNLAP, Eau Claire (Wis.) *Leader*.—The Sunday *Leader* is a very attractive paper; the ads. are strikingly displayed, and presswork and make-up are commendable. The head rules on the first page should be transposed and another lead is needed between the upper rule and the date line to balance the shoulder on the bottom of the letter. I notice in one instance you have continued an article backward, from the seventh to the fifth page — this should never be done.

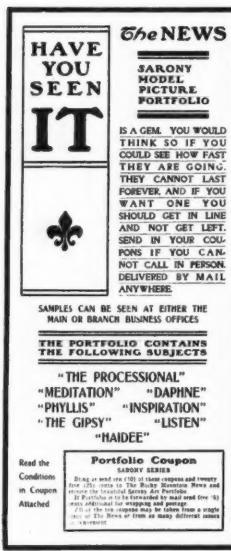
H. A. BRISTOL, Fort Collins (Colo.) *Courier*.—Your request for criticism came a few days too late to appear in the September issue. The *Courier* does not appear to have materially changed since my favorable criticism in April. It is difficult to say which is the best ad. in the weekly edition, as nearly all follow the same style of display and a large number are

THE INLAND PRINTER

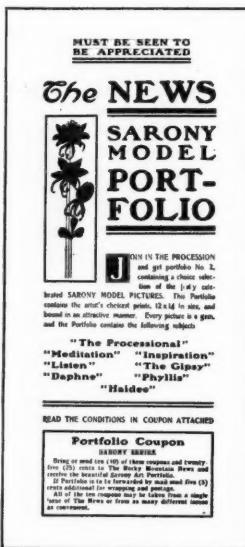
equally creditable. Possibly that of the J. V. Baker Mercantile Company might be selected, as the contrast is a trifle better than in the others.

W. W. COHOON, foreman of the Effingham (Kan.) *New Leaf*, in sending a copy of his paper for criticism, states that he began publishing a paper with but six months' experience at the case, and that his only teacher has been THE INLAND PRINTER. He insists that every one connected with his paper buy and read it every month. The *New Leaf* is a little short of ink in the presswork, but otherwise its mechanical features are all that could be desired. A couple of double heads, at the tops of the two center columns on the first page, would be an improvement.

W. A. MUSMANN, of the *Rocky Mountain News*, Denver, Colorado, in response to my request in this department in August, sends several additional specimens of his work as an ad. compositor. The ads. submitted all pertain to the *News*,



No. 2.



No. 3.

and two are reproduced (Nos. 2 and 3). In No. 2, "the *News*" is a little too small, and in No. 3 the short lines at the top are out of harmony with the balance of the ad, but aside from these slight defects they are excellent models of up-to-date display.

WATERLOO (Ind.) *Press*.—The publishers' announcement, the introduction to the "want" ads., the three bank ads. and the professional cards should be reset, as the type is badly worn, and this defect shows prominently in contrast with the otherwise excellent appearance of the *Press*. It is very carefully made up, good judgment is shown in the arrangement and the presswork is practically perfect. The ads. are neatly displayed, although there is a tendency to crowd the smaller ones with too much large type, such as those of Daniel Blucher, the City Bakery and Alvin A. Goodwin.

E. N. HEATON, editor and manager of the Smithville (Mo.) *Star*, is evidently a very busy man. The following letter demonstrates his activity and establishes a record for the greatest amount of work accomplished in a given time.

The Inland Printer;

August 9, 1902.

In the three weeks ending Friday, August 8, the *Star* office had turned out 40,550 impressions on one press; the jobwork done amounting to \$81, besides getting out three issues of the paper. This is a good record for one man and a girl who has worked at the case one year. Besides doing the mechanical work required to complete this work, the printer, who is also the editor and the business manager of the *Star*, wrote all the copy for the five-column folio, all home print

paper, read the proofs, set the ad. changes, made up the paper, fed the press, swept out the office, talked business with patrons who called, and collected the monthly bills—a most important part. Sample copy mailed you under separate cover. Please comment.

Yours fraternally, E. N. HEATON, Editor *Star*.

The sample copy of the *Star* failed to reach me.

A WRITER in *Newspaperdom* cites the case of a general advertiser who had inserted in his contract with an advertising agent the clause, "All space purchased for me, or for my account, shall be paid for in full, in cash," and thinks this offers a solution of the problem now confronting newspaper men of either accepting type and material of the agent in lieu of money or losing his business. I have no better solution to offer, but would this have any effect upon an agent who owns a typefoundry and always pays advertising contracts in cash, but closely watches to see if the publisher is buying material at his foundry?

A. K. BAILEY, Decorah (Iowa) *Republican*.—The *Republican* deserves all the nice things that your exchanges have been saying about it. From a news standpoint it has few equals; three columns of personals, four columns of local items and a page of correspondence is a good record. Mechanically the paper is neat and attractive. You do wrong to class the ad. taken from the columns of the *Republican*, for THE INLAND PRINTER'S last competition, as a "horrible example"—it was simply a difficult piece of composition, and the results of the competition amply demonstrated this, as comparatively few of the ads. submitted were better than the original.

TOM A. HANNA, publisher of the *Press*, Iron Mountain, Michigan, submits a copy of his weekly, a six-column quarto, of neat make-up and good appearance so far as presswork is concerned. It is set for the most part in 8-point Paragon, a rather unusual letter for a newspaper, but the innovation is pleasing. We notice that 10-point old style is still used for editorials. If this were changed to the same type as the other part of the sheet, its appearance would no doubt be improved. The setting of the double-column heads at each side of first page, with two box heads lower down on the page across the center columns, in issue of August 28, makes a satisfactory arrangement.

A CORRESPONDENT sends me a copy of the Jones (Mich.) *Star*, which is somewhat improved since I saw it last. In this issue there is a column of plate matter and several smaller items upside down, to say nothing of the turned letters in nearly every line. Over a list of uncalled-for letters appears this heading: "Advertised LEER." Here is a sample item of news:

Get ready for the grange. Picnic, to be held, on the bank of base lake Tuesday, Augus 19th. Aaron Jones of South Bemb. Master, of the National, Grnge. Will be the order of day Programs, will be printed later.

The next item explains in a measure this particular issue:

The Readers of the *Star* will See A Great meny mistakes But remember it has bee a mistake from start to Finish but it will not stop while God give me strength to go on with it Kind friends and patriots also Correspondence bont fail with your news My tipe seter has Left and I am alone so you can see I had to put my paper out alone, t The editor's "tipe seter" must have left before changing the date line for the next issue, as it appears like this, "JONES MICHIGAN, TSEGUA 1st 1902," with the "E" in "TSEGUA" turned sidewise. This latter word, being interpreted, evidently means "Tuesday, August."

J. G. GALLEMORE, editor of the Salisbury (Mo.) *Press-Spectator*, recently read a paper before the Fraternal Club, an organization of business and professional men of his city, which was full of interesting description of an editor's woes. Here is a paragraph:

Frequently you can place seventeen constructions on a simple, harmless looking little sentence, half of which you never dreamed when

you wrote it. This is the meanest trouble of all—a true case of where the father does not know his own child—you do not know how to meet it or overcome it. Then again you may lose a friend who finds an “o” upside down in a line of obituary poetry. Next week you try to make the correction, leave the dot off an “i” and another subscriber is gone. Strange how easy it is to lose a subscriber. One will quit, root and branch, when you ask for the dollar due you; another will go to Stew Creek, and not finding his name in the paper, top of column, next to reading matter, and off goes another name. The oldest daughter, a most lovely girl, Salla, graduates, and you speak of her as Sallie, and you are up again. There is a new arrival at Sam Jones', you forget whether it is a boy or girl, but think it is a girl, and say so in your paper. The next week you meet the father of that fine boy, and probably you are down again. By the way, when you do not know just what it is, always say boy. Experience has taught us that this is a safe rule. We do not attempt to explain, but it is true all the same.

PAID READERS AMONG LOCAL ITEMS.—I was pleased to receive the following letter from H. E. Hogue, publisher of the Eaton (Colo.) *Herald*, as it affords an opportunity for a more extended expression of my views on the custom in question:

The Inland Printer, Chicago, Illinois:

DEAR SIRS.—I often notice in your journal criticisms on country papers that run paid locals among reading matter. Now, I know as well as any one that a newspaper would look well with paid and news matter separated, but did your critic ever run a country newspaper? Let him try it a while, and I will bet he will do the same as the rest of us. I have a printer's idea of a model newspaper, but I also continually have in mind the inevitable “first of the month.” It is well enough to advise country editors to have “backbone,” and stand up for their ideals, but sirloin steak is far better than backbone. Any one could sit at his desk and tell other men how to run their papers; he does not have to hustle for business and pay the bills.

Yours, H. E. HOQUE.

Mr. Hogue has evidently confounded this department of THE INLAND PRINTER with the “fashion” and “cooking” columns of some newspapers, which are conducted by the sporting editor. The editor of this department has been “through the mill” of the country weekly, from devil up, and has had his share of the interesting experiences of meeting “pay day.” It is true that he has not been connected with a weekly for some years, yet he finds that the opportunity for this experience is just as great on a daily; in fact, it is multiplied by six. And now I must take issue with Mr. Hogue on the necessity of running paid matter among local items in order to meet expenses. The most successful weeklies will not do this at all, or at least have them plainly marked to indicate that they are paid for. The subscriber is entitled to some consideration, and the line must be drawn somewhere or the news will be omitted entirely. The reader of a paper, half of whose local items are ads., will look over the two or three columns, endeavoring to cull out the real news, and cast the paper aside with the remark, “There is nothing in the *Times* this week; it is all ads.” The paid items are not gone over later, but if they were run separately, under an attractive heading, such as “Bargains Offered This Week,” or “Among Our Merchants,” after the news had been read the bargain column will be read. There is absolutely no reason why a paper should not be able to run its paid items in this way, get just as many (or more) of them and charge just as good a price.

CURE FOR HARD TIMES.

Make a full estimate of all you owe and of all that is owing to you. Reduce the same to note. As fast as you collect, pay over to those you owe; if you can not collect, renew your notes every year and get the best security you can. Go to business diligently and be industrious—lose no time—waste no idle moments—be very prudent and economical in all things—discard all pride but the pride of acting justly and well—be faithful in your duty to God, by regular and hearty prayer morning and night—attend church and meeting regularly every Sunday, and “do unto all men as you would they should do unto you.” If you are too needy in your own circum-

stances to give to the poor, do whatever else you have in your power to do for them cheerfully—but if you can, always help the worthy poor and the unfortunate. Pursue this course of life diligently and sincerely for seven years, and if you are not happy, comfortable and independent in your circumstances, come to me and I will pay all your debts.—Franklin.

July, 1819.

LINES ON SEEING MY FIRST “POEM” IN A NEWSPAPER.

[With unblushing audacity, the Edinburgh *Evening Dispatch* reprints the following from the Edinburgh *Dental Student* for June. As we have from time to time in our columns given examples of the *Dispatch's* vagaries in the use of the Linotype, our readers will appreciate its unconscious humor in inserting it.]

I.
Ah! here it is! I'm famous now—
An author and a poet!
It really is in print—ye gods!
How proud I'll be to show it!
And, gentle Anna—what a thrill
Will animate her breast,
To read these ardent lines, and know
To whom they are addressed.

II.
Why, bless my soul—here's something strange!
What can the paper mean
By talking of the “graceful brooks
That gander o'er the green?”
And here's a T instead of R,
Which makes it “tinpling rill”;
“We'll seek the shad,” instead of “shade,”
And “hell,” instead of “hill.”

III.
“They look so”—what? I recollect—
“Twas “sweet,” and then ‘twas “kind”;
And now to think, the stupid fool,
For “bland” has printed “blind.”
Was ever such provoking work?—
“Tis curious, by the bye,
How anything is rendered blind
By giving it an eye.

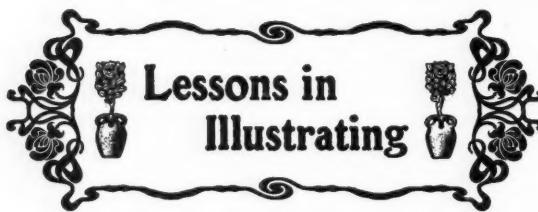
IV.
“Hast thou no tears?” the T's left out—
“Hast thou no ears?” instead.
“I hope that thou art dear,” is put
“I hope that thou art dead.”
Who ever saw, in such a space,
So many blunders crammed?
“Those gentle eyes bedimmed?” is spelt
“Those gentle eyes bedammed.”

V.
“Thou art the same” is rendered “lame,”
It really is too bad;
And here, because an I is out,
My “lovely maid” is “mad.”
“Where are the Muses fed, that thou
Shouldst live so long unsung?”
Thus read my version: here, it reads—
“Shouldst live so long unhung.”

VI.
I'll read no more! What shall I do?
I'll never dare to send it;
The paper's scattered far and wide—
‘Tis now too late to mend it.
Oh, Fame! thou cheat of human bliss!
Why did I ever write?
I wish my poem had been burnt
Before it saw the light.

VII.
I wish I had that Editor,
For only half a minute,
I'd bang him to my heart's content,
And with an H begin it.
I'd jam his body, eyes, and nose,
And spell it with a D;
And send him to that hill of his—
Which HE spells with an E.

“G. S.”
—Scottish Typographical Circular.



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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage.

XII.—MAKING PEN DRAWINGS FOR PHOTOENGRAVING.

Now that a general idea has been given of the process of producing from a pen-and-ink drawing an engraved plate from which facsimiles from the original drawing may be printed, it should be comparatively easy for you to make drawings that may be reproduced satisfactorily.

But there is one point to be remembered in this part of the work, and that is that a drawing which will reproduce well does not necessarily imply a good picture. The elements that go to make up a picture are based on a deeper foundation than the technical knowledge which enables the draftsman to handle his materials in the manner best suited for the special purpose he has in view. Too many students make the serious mistake of imagining technical facility to be of more importance than a knowledge of drawing, and thus by putting the lesser before the greater at the beginning of their work, they form the habit of considering "style" in a drawing to be the all-important thing. They bend their energies to the cultivation of a "snappy" manner of handling the pen and then wonder why their clean, sparkling, but characterless, pictures are not wanted by the editors. A real style comes of itself—it is the artist's own manner of expression, and is as natural to him as his handwriting. The superficial qualities of any pen draftsman's style may be readily imitated. It only requires patience and a steady hand. But the copyist gives himself away when he attempts to produce a picture of his own. Pen flourishing is not by any means in the same class with illustration.

Therefore, before you start in on the subject of drawing for reproduction you should get this point clear in your mind and store it away in your memory where it will be in easy reach. It is easy to learn to make a drawing that will print, but much more important to learn to make a good picture. The elementary principles explained in the early lessons of the course are the most important, because all pictorial work is based on their application, and you should be constantly studying and practicing and trying to apply them in every sketch you make.

Now for making a drawing that will reproduce.

Materials are first to be considered. For pen-and-ink work a smooth, white surface is best. There are many different kinds of papers used, but bristol-board, Steinbach paper or a smooth-surfaced bond paper will be found best for the beginner. The ink must be dead black—Higgins waterproof drawing-ink is an excellent ink. The pen to be used is a matter of individual taste. Gillot's 290 is a fine-pointed, flexible pen and Gillot's 303 is good for general work. A hard pencil for making the preliminary sketch and a rubber for erasing the pencil marks after the pen-and-ink drawing is completed rounds out the list of materials. A flat drawing-board that

may be rested in the lap and leaned against a table at such an angle that the drawing pinned thereon is at a right angle to a line of sight, will make the work easier and offer less strain to the eye than if the drawing were laid flat on the table.

Do not be in too big a hurry to begin to "make pictures." Remember that this part of your work deals simply with the handling of materials, so confine your efforts to learning to make a line that will photograph as a line. This means a black, continuous line—not a gray, broken, scratchy streak on your paper. The fault with most amateurs' drawings is that they either make gray lines or little wriggly scratches, as if they had been picking at the paper with a half-dry pen, instead of trying to make a black mark with black ink. When you can make a good, clean line—and it is worth careful practice, because when once learned you will never forget it—you are ready to experiment with combinations of lines. You will be surprised to learn how much may be done with a few simple lines, and how few combinations of lines may be used to produce a variety of effects.

The principles underlying good linework are very few. The first and most important is the idea of contrast. You work with black ink on white paper. In the print the surface of the cut presses the black printers' ink against the white paper, and this white showing between and around the lines of the print produces the necessary contrast. Consequently, a silhouette is not only the simplest kind of a drawing, but the simplest kind of a cut for printing purposes. Next after a silhouette for certainty of printing is a plain outline, but in this, if the printing is not of the best, the lines must stand out high and clean on the surface of the cut to prevent their printing smudgy, and this requires good, deep etching, which needs a good, clean-lined drawing to start with.

When you leave pure outline, you get away from a simple and sure proposition and enter the field of experiment where you have to "take chances." But even here there are some effects on which you can figure with absolute certainty. You may be sure that parallel lines will stand less chance of filling up on the press than crossed lines, because the interstices between the crossed lines on the cut make just so many little cups to catch and hold the sticky ink as the roller passes over them.

Sets of lines crossing each other at right angles produce a more "mechanical" effect in a picture than sets of lines crossing obliquely, and when the latter are crossed by other lines so that the idea of direction in the lines ceases to be noticed, a tone is produced which suggests nothing but a flat tone of gray.

Dots or "stipplework" may be used to great advantage in certain kinds of drawing. They are much more certain in their printing quality than crossed-line tints, and by varying the thickness of the dots and their distance from each other a wide range of tints is made possible.

The effects referred to so far are adapted more especially to the production of flat tones in a drawing where the direction of the lines themselves plays no part in the suggestion of modeling. Consequently, in your practice exercises you should always outline a certain space beforehand in which to draw the tone you are practicing on, so that when the space is filled you will have a mass of tone having a certain definite shape. The object of this is to get you into the habit of thinking of your shaded drawings as being made up of separate masses having a certain definite shape. The reason for this, if one is needed, is that you will be enabled to figure on the drawing in the picture not being lost in the printing, even though the darker tones should fill up on the press and print solid black. If you have trained yourself to look for masses of tone in nature and to block them out and keep them definite in your drawing (as explained in an earlier lesson), you will be able to imagine the very worst that could happen on the press and to see each mass of tone in your drawing as a

silhouette—that is, with clearly defined edges. When you can do this while making a drawing, you will then unconsciously be on the lookout for contrast, that most effective quality in a cut, and you will so compose your picture that the contrasting masses of tone will produce your effects without any possibility of their blending together and being lost by poor printing.

That is the whole secret. Learn to draw an even tone with a sharp edge, which edge would mean something if the tone should print solid black. Also practice making tones that shall blend softly into white without showing a hard edge in the print, for such tones are necessary in representing curved and rounded surfaces in shaded drawings.

By the use and variation of the simple combinations of lines and dots referred to, you may produce almost any kind of drawing suited for the printing-press. But practice on these in their simplest form at first. Try filling regular spaces, such as squares, circles, triangles, etc., and concentrate your attention on learning to handle your materials properly and to keep your lines clean and your tints even. This, with a review of the earlier lessons, should give you a good month's work, and in the next lesson the making of pictures for reproduction will be considered.

(To be continued.)

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXVI.—DANIEL W. ROGERS.

ALTHOUGH not a mechanic or a practical typefounder, the life of Daniel W. Rogers was chiefly spent in the old Boston Type Foundry, and he had a general knowledge of the mechanical details of the business. As the treasurer of the corporation for many years he had much to do with its financial policy, and he was an important factor at all times. It was Mr. Rogers' good fortune to enter the establishment when it was beginning to assume a place among the typefoundries of the country, and he had an opportunity to witness its development and contribute thereto. His advent was shortly before the sale of the establishment by James M. Shute and other owners to the interests represented by John K. Rogers and other proprietors. The change was a good one for the business, as it had not flourished after the retirement of John Gorham Rogers, the uncle of John K. and Daniel W. The real prosperity may be said to date from the coming into the business of the brothers here named.

Daniel Webster Rogers was born in Gloucester, Massachusetts, October 28, 1826, and he was a son of Daniel W. and Betsey (Kimball) Rogers. His education was received in the public and private schools of his native town, and at the age of twenty he went to Boston, where he joined his brother. This alliance was only severed by the death of John K. in 1888, after which the control of the foundry passed into the hands of Schraubstädter & St. John, former employees of the house, but at that time successfully managing the Central Type Foundry of St. Louis. D. W. Rogers continued the nominal head of the business until it was sold with all the interests of Schraubstädter & St. John in 1892 to the American Type Founders Company. With this merging of the business Mr. Rogers ceased to be identified with the establishment, and he retired to West Medford, near the place of his birth and boyhood's home. Here he died June 29, 1902, the immediate cause of his death being apoplexy. For several years his health had been failing, and when his only son passed the portals of his home, bereft of reason, the strain was too great.

During most of the time Mr. Rogers was connected with the Boston Type Foundry he was its treasurer, and thus bore an important part in the affairs of the corporation. He knew the details of the business, and was active in his position. As he was not at the head of affairs, the credit of the business

was not his, although he was consulted at all times by his brother.

Mr. Rogers was a man of generous impulses, upright, conscientious and one to be trusted. He was of a genial nature, keen wit, and had the faculty of close and intelligent observation of men and things. He always kept his interest in the welfare of his old home and associates in Gloucester, and there he might be found when away from business. He was a frequent writer for the local papers, the *Cape Ann Advertiser* and the *Gloucester Daily Times*, and prepared for publication many interesting reminiscences and historical sketches, topics of which he never tired. His death ended the career of the name as typefounders, and the old guard of Boston printers remember with kindly feelings the three Rogers—John Gorham, John Kimball and last but not least, Daniel W.

HISTORICAL CHICAGO.

In every quarter of the globe one can find people who either lived in Chicago at one time or at least have visited there. The World's Fair in 1893 attracted thousands to that city, and many look back with pleasant recollections to the wonders of the "White City" and Chicago as a whole. Readers of THE INLAND PRINTER, scattered as they are in every part of the world, will therefore be glad to see the reproductions of "Historical Chicago" shown in this issue. Published in the month in which the anniversary of the Great Fire of 1871 is commemorated, and at a time when the derivation of the word "Chicago" is being discussed, the pictures will prove of timely interest. They trace the growth of the town from the time Father Marquette first visited the region, through the establishment of Fort Dearborn in 1803, recall many interesting events still fresh in the minds of men yet living, and carry us down to the cutting of the drainage canal and a whaleback vessel entering the harbor. The collection is well worth a careful inspection.

It is worthy of note that the magnificent building in which these paintings are housed stands on the ground formerly occupied by the establishment of Rand, McNally & Co., the largest printing concern in Chicago, and that Mr. Andrew McNally, the head of the firm, is an officer and director in the bank. Mr. McNally's connection with the printing trades, as ex-president of the United Typothetæ of America, makes his name well known. Coming to Chicago a poor lad, he has by energy, push and enterprise become one of its leading citizens, an example to aspiring youth of what may be accomplished by well-directed effort.

A NEW JAPANESE PAPER.

The initial issue of the first Japanese newspaper printed from movable type east of San Francisco made its appearance in New York early in August. It is called the New York *Japanese Weekly*, which is, in Japanese, New York *Shu Ho*. It is a four-page paper, although the number of pages may be increased later on. In size it is about half the size of the larger American sheets. The first thing noticed by the Occidental reader, says the New York *Evening Post*, is that the journal opens at the left instead of the right margin of the page. The name in both languages heads the front page. The English words are written straight across from left to right, the Japanese characters in a vertical column. Thus the title occupies an L-shaped space, instead of the usual strip at the top of the sheet. Chinese characters, as usual in Japanese printing, are frequent down the page and are used almost exclusively for the titles and the first words of sentences. Goroku Ikeda is editor and proprietor of the new paper. He has been in New York for two years and is now studying at Columbia. He has had experience in newspaper work, having been for some time on the staff of the *Japanese American*, a daily in San Francisco.



The Printing Trades

BY EDWARD BECK.

Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

A DEPLORABLE QUARREL.

A writer in *The Typographical Journal* notes with regret the spirit of belligerency which characterized the action of the recent International Typographical Union convention in dealing with the question of relationship with the International Printing Pressmen's Union. The lack of harmony between these two organizations is the one deplorable feature in the printing trades to-day, and the Cincinnati convention did nothing but accentuate the existing difference. As the writer before alluded to points out, it is all very well to indulge in pyrotechnic heroics on the convention floor, but no good ever came from a quarrel between organizations whose interests and objects should be as one. With the employing printers in both the book and job and newspaper branches of the trade evincing a disposition to get nearer to the unions and to meet them more than half way in the settlement of whatever differences may arise, it is a matter for sincere regret that the attitude of the two leading organizations of employes toward each other is such as to threaten the peace and harmony of the trade if not the existence of the organizations themselves.

It is difficult to understand just what the printers and pressmen are fighting about, but it is not so difficult to see the equivocal position indulgence in their animosities have led them into. Disputing the typographical union's claim to sole ownership and control of the "union label," the pressmen's union went on record against that label and instructed its members, unless the International Typographical Union showed signs of coming to an amicable agreement on the question, to refuse to handle forms in which the label appeared. Instead of accepting the overtures made by the officers of the International Printing Pressmen's Union, suggesting a settlement of the dispute by the organization of a national allied council, the International Typographical Union went to the other extreme and instructed its members to refuse to handle any union label but that recognized by the International Typographical Union. That is to say, if both organizations insist upon maintaining their unwise course—the pressmen adopting a "union label" of their own and refusing to print forms containing the so-called printers' union label, and the printers refusing to put into forms the label of the pressmen—the result will surely be the abolition of the union label by which the unions profess to set so much store. No employer is going to arbitrate between the rival labels. If all that the unions claim for the label is true, it would be to the employer's interest not to have any label at all, and when it comes to making a choice and by his decision causing a strike either in his composing-room or in his pressroom, he will be glad enough to let the whole question severely alone. Furthermore, the nonsensical quarrel will have the effect, if long continued, of bringing the label into disrepute with the printing-office patrons, who can not be expected to master the technicalities necessary to a decision as to which has the right of the argument. In view of the unfortunate state of affairs brought about by the misunderstanding between the printers and the

pressmen, it is difficult to believe that the union label is as potent a factor in behalf of trades-unionism as its sponsors have claimed, otherwise it would be impossible for two such level-headed organizations as the International Typographical Union and the International Printing Pressmen's Union to long remain at odds over it. It is an easy matter to call names and indulge in acrimonious threats, but successful diplomacy travels a smoother road. Get together, gentlemen.

BENEFICIAL FEATURES IN THE I. T. U.

The action of the International Typographical Union convention in appointing a standing committee to thoroughly canvass the feasibility of enlarging the beneficial features of the organization, along lines suggested by President Lynch



MR. WILLIAM MILLS' (CHICAGO) LADIES' AUXILIARY AT THE CINCINNATI CONVENTION.

in his annual report, gives encouragement to those who believe that in the beneficial feature lies the union's greatest strength. From time to time in *THE INLAND PRINTER* I have pointed out the numerous advantages that would accrue to the union through the adoption of a liberal system of out-of-work, sick and death benefits, and I am certain that were the question placed before the membership at large in proper form, it would meet with entire favor. A plan must be carefully worked out and the financial problem thoroughly digested to make the feasibility of its adoption clearly understood. As to its desirability, there will be little opposition to overcome on this score. It is to be hoped that the committee will make an earnest study and investigation of the question and that the next convention will have the entire matter placed before it in a manner to permit of intelligent and favorable legislation.

THE EIGHT-HOUR DAY.

As anticipated in these columns, the International Typographical Union has made a start to secure the eight-hour day in the book and job offices. It is pleasing to note that the action taken was not of a radical nature and that the union recognized the fact that the change must be brought about gradually, if at all. The Eight-hour Committee, consisting of President James M. Lynch, Vice-presidents Hugo Miller and C. E. Hawkes and Secretary J. W. Bramwood, has issued its first circular upon this subject, containing instructions to the

local unions as to methods of procedure. The circular is as follows:

To the Members of the International Typographical Union:

LADIES AND GENTLEMEN.—The forty-eighth convention of the International Typographical Union, held in Cincinnati, August 11 to 17, 1902, adopted the following:

"That the executive council of the International Typographical Union and the first vice-president are directed to act as a committee for the purpose of devising and putting into effect plans for the establishment of an eight-hour day throughout the jurisdiction of the International Typographical Union at as early a date as practicable.

"That local unions be required to act in conjunction with the said committee in furthering its plans, and that they be enjoined from making contracts extending beyond October 1, 1905, which require their members to work more than eight hours per day.

"That the said committee bring the matter before the National Typotheta, to the end that the eight-hour day may be put into operation without friction.

"That should the committee deem it necessary to add to its numbers it shall be empowered to do so."

The report of the president, treating of the eight-hour day in book and job rooms, said: "Various methods have been suggested whereby the eight-hour day can be generally put into effect in book and job

UNION NOTES.

THE pressmen of Poughkeepsie, New York, have organized a union.

THE Boston bookbinders have won their strike for a uniform wage scale.

THE Union Printers' Home at Colorado Springs has ninety-four inmates.

UNIONS of newspaper writers have been organized in Chicago and Cripple Creek, Colorado.

PATERSON, New Jersey, union printers have secured an increase in wages averaging \$1.50 a week.

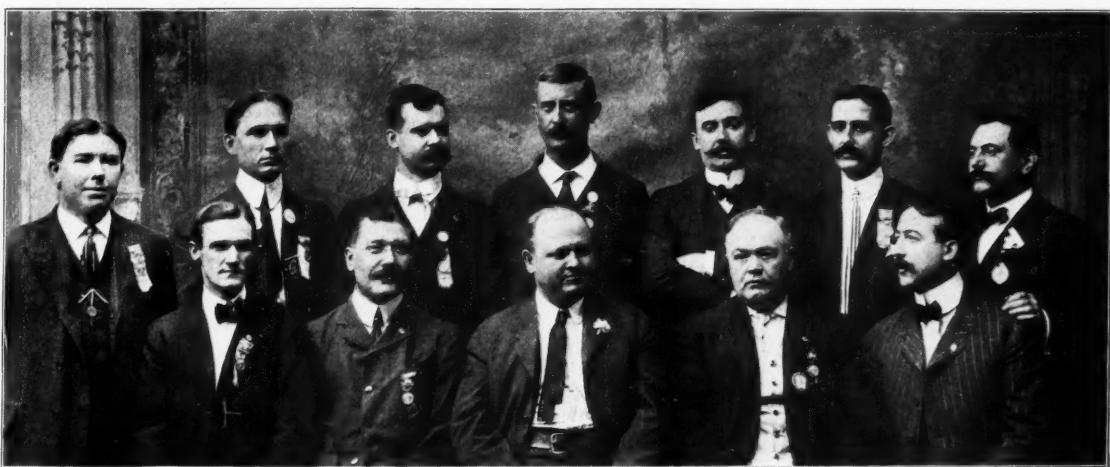
CLEVELAND, Ohio, job printers have made a demand for an increase of \$3 a week in their rate of wages.

THE Cleveland Leader has been unionized, making all except one of the daily newspapers in that city strictly union.

BUFFALO has thirty-one union-label printing-offices, and the typographical union there has nearly four hundred members.

THE two pressfeeders' unions in New York city have been consolidated. The strike for \$16 a week was not entirely successful.

MENOMINEE (MICH.) TYPOGRAPHICAL UNION recently secured the adoption of a new scale of wages, making fifty-three and one-half hours a week's work, and securing an increase of thirty per cent in the wages



EVERY MAN IN THIS PICTURE IS OR HAS BEEN A RESIDENT OF SYRACUSE.

They were delegates to the Cincinnati International Typographical Union Convention, and are now scattered to all parts of the country. They met at Cincinnati, and discovered that at some time in their various careers each man had lived in Syracuse, N. Y. The men in the picture are: Standing, left to right—T. F. Kane, Springfield, Mass.; A. A. Hay, Los Angeles, Cal.; G. W. Schweitzer, Newark, N.J.; P. M. F. Môhroe, Newark, N.J.; P. J. Coogan, Syracuse, N. Y.; H. A. Reynolds, Syracuse, N. Y.; R. S. Truman, Terre Haute, Ind. Sitting, left to right—Jerry Haley, New York; J. H. Hatch, Syracuse; J. M. Lynch, President, I. T. U., Indianapolis, Ind.; J. L. Chrystal, Anaconda, Mont.; F. H. Brown, Syracuse.

rooms, and all of these have merit. One of these suggestions which particularly appeals to our members as feasible, and also just to the employers, is that the working time shall be reduced fifteen minutes each year for four years, or until the eight-hour day is an accomplished fact. * * * That the eight-hour day will eventually be established as the maximum for our entire membership goes without challenge. We trust that it may come peaceably, but in any event come it must."

The convention also directed that "local unions, in forming new scales, make an effort to secure the eight-hour day."

The International Typographical Union Eight-hour Committee will, from time to time, address all local unions on the subject placed in its charge. An active campaign will be at once begun and carried on as aggressively as conditions warrant. For the present these suggestions are made to local unions:

1. That in the making of new scales or contracts, local unions endeavor to incorporate the suggestion contained in the president's annual report and make a part of this circular—that the working time in book and job rooms be reduced fifteen minutes each year for four years. This suggestion to apply in case agreements, embracing better terms, can not be negotiated.

2. That an eight-hour committee of not less than five members shall be appointed at once.

3. Every movement, to be successful, must be properly financed. It is recommended, therefore, that local unions and eight-hour committees give consideration to the establishment of an eight-hour fund. If needed, it is vital that the money shall be on hand.

Asking earnest consideration for the contents of this circular, the committee remains,

Fraternally,
J. W. BRAMWOOD, Secretary.

JAMES M. LYNCH, Chairman.

of job and ad. men, twelve per cent for compositors and twenty per cent for foremen.

TOPEKA, Kansas, printers have secured an advance of \$1 a week in their scale. The increase applies to all branches of the trade.

CHARLESTON (W. Va.) TYPOGRAPHICAL UNION has a committee at work on a new scale, which it is proposed to put into effect January 1.

THE city attorney of Poughkeepsie, New York, has declared unconstitutional an ordinance requiring the union label on all city printing.

CAMDEN, New Jersey, recently unionized three offices in that city, one of them being the *Gazette*, which has been non-union for fifteen years.

F. J. MCKENNA is the new president of Boise City (Idaho) Typographical Union, former President Athey having resigned to go to Portland, Oregon.

THE Tuttle Printing Company, of Rutland, Vermont, one of the biggest plants in the State, has granted its employes a nine-hour day without loss of pay.

A RECENT New York supreme court decision upholds the validity of the German-American Typographia Union label, and inflicts a penalty for its imitation.

THE stereotypers and electrotypers of Denver, Colorado, have organized a union and affiliated with the International Brotherhood of Stereotypers and Electrotypers.

AS LABOR DAY marked the inauguration of a new book and job scale in Newark, New Jersey, the printers there made the event the occasion of a celebration. After parading with tri-colored umbrellas and other

THE INLAND PRINTER

adornments they met at the rooms of the Essex County Printers' Club and indulged in a social session. More than five hundred craftsmen were present.

PRESIDENT SCOTT, of New York Typographical Union, No. 6, has left the composing-room of the New York *Press* to assume a position on the editorial staff of that paper.

In the printing trades division of the San Francisco Labor Day parade there were more than two thousand marchers. Members of the Web Pressmen's Union carried American flags.

BOSTON TYPOGRAPHICAL UNION has notified the employers of its intention to reopen its scale, with a view of securing an increase in wages, on account of the large increase in the cost of commodities.

A JOINT committee representing the typographical unions of St. Paul and Minneapolis, Minnesota, is at work on a revised scale of wages, which the employers of the Twin Cities will be asked to accept.

THE Atlanta (Ga.) *Journal* has entered into an agreement with the typographical union whereby its employees get a fifteen per cent increase in their wages, and provision is made for arbitration in cases of dispute.

THE members of the Knoxville (Tenn.) Typographical Union appeared in the Labor Day parade on horseback, the horses being covered with

General Hickey, of the Church of the Immaculate Conception. The arbitrators recommended a compromise, which both sides accepted.

OVER four thousand persons attended the annual picnic of the printers of Montreal, Canada. While awaiting a steamer the wharf gave way, throwing one hundred of the guests into the water. Except for the unexpected ducking no one was the worse off.

UNEMPLOYED printers are said to have been inveigled to New York by alluring, but misleading, advertisements. The charity department of the city was compelled to expend \$1,600 in deporting some of them, while Typographical Union No. 6 also helped out a lot more.

THE consolidation of the Philadelphia *Times* and *Ledger* displaced a number of printers, and idle men have been warned to stay away from that city. The management of the consolidated newspapers made it as easy as possible for the displaced men by paying full wages to all for a short time after the consolidation, and providing temporary employment for a further period.

THE protest of the International Typographical Union against unsanitary composing-rooms is timely and well taken, but why do not the locals themselves set about to secure reform along this line? One of the worst offenders against the health of the composing-room is the compositor who

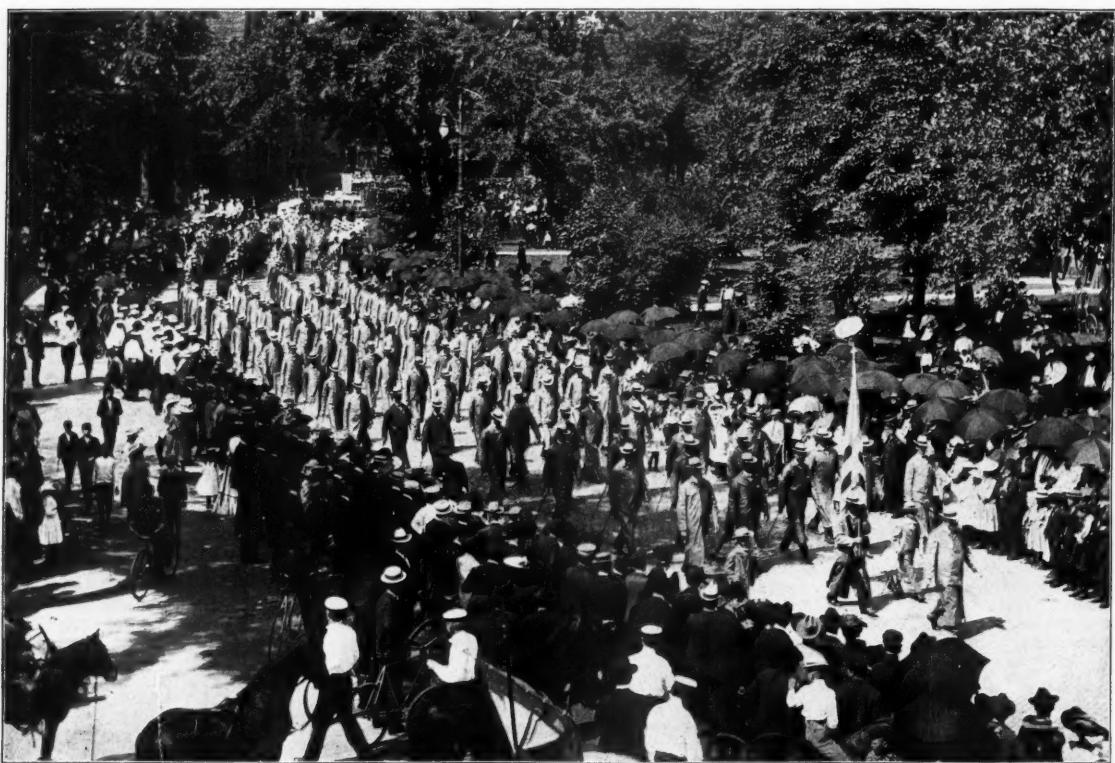


Photo by Judson Grenell, Detroit, Mich.

DETROIT TYPOGRAPHICAL UNION, NO. 18, IN LABOR DAY PARADE.

white blankets, bearing the name of the union, and the riders wearing white shirtwaists and white caps.

CHARLES McLAUGHLIN, a member of the typographical union for forty years, and well known to printers in the cities of the southwest, died recently in the Union Printers' Home. He entered the home from Austin, Texas.

A NEW YORK publication devoted to the printing business gives approving comment to Judge Jackson's decision in the "Mother Jones" case, and in that particular stands almost alone among the American periodical press.

WILLIAM H. BAILEY, Washington, D. C., is chairman, and W. R. Voiles, 409 Plum street, Cincinnati, Ohio, secretary of a permanent organization of International Typographical Union ex-delegates perfected during the Cincinnati convention. It is intended to enroll all ex-delegates, and membership may be secured by addressing the secretary.

THE printers of Springfield, Illinois, made a demand for an increase in wages aggregating twelve and one-half to twenty per cent, which the employers refused. Arbitration was resorted to, the arbitrators being President Driscoll, of the American Newspaper Publishers' Association, Organizer Brady, of the International Typographical Union, and Vicar-

chews tobacco and expectorates wherever he listeth. He should be reformed out of existence.

PRINTERS contributed not a little to the celebration of Labor Day this year. The parades were the biggest ever held. In nearly every instance where prizes were offered for the best appearing union in line the printers won out. In this number of THE INLAND PRINTER is shown a picture of Detroit Typographical Union, No. 18, in the Labor Day parade. Over three hundred members were in line, wearing a uniform consisting of linen duster, white straw Alpine hat, red carnation and cane. This union won a prize of a gold watch for being the best drilled union in line, and the prize was subsequently raffled off for the benefit of the fund to aid the striking miners.

TYPOTHETÆ NOTES.

THE new officers of the Denver (Col.) *Typhothetæ* are: President, W. H. Kistler, president Kistler Stationery Company; secretary-treasurer, Myron Jordan, manager Publishers' Pressroom Company.

THE New York Master Printers' Association will indulge in a "campaign of education" during the winter, with the object of acquainting its members with the importance of charging fair prices for their product.

THE master printers of Columbus, Ohio, have organized and elected George Spahr, president; C. M. Cott, vice-president; Walter R. Colton, secretary, and David H. Evans, treasurer. Bi-monthly meetings are held.

THE first convention of the Master Printers' Association of North Carolina was held in the city hall in the city of Greensboro, North Carolina, on Tuesday, August 12, 1902. The meeting was called to order at 11 o'clock A.M. by the vice-president, Mr. Osmond L. Barringer, of Charlotte, in the absence of the President, Mr. C. B. Edwards, of Raleigh, who did not arrive till the afternoon session. After a brief discussion by those present of the object and aim of the association, the meeting adjourned, to meet again at 3 o'clock that evening, when there would be a larger attendance, as some of those expected had not arrived in time for the morning session. The afternoon session was called to order at 3 o'clock by President C. B. Edwards, of Raleigh, and the following were present, all of whom joined the association: C. B. Edwards, of Edwards

SIXTEENTH ANNUAL CONVENTION OF THE UNITED TYPOTHETAE OF AMERICA.

THE sixteenth annual convention of the United Typothetae of America, which was held at the Hotel Schenley, Pittsburg, September 8 to 12, has proved a notable session in the annals of that organization, because of the progress made toward securing a closer and more powerful union of the master printers of the country. While the steps taken were not so radical as were advised by some, neither were they so conservative as others advised would have had them. Article III was revised as recommended by the Executive Committee to change the representation of the local



J. E. Pleasants. Z. P. Council. C. G. Harrison. G. L. Hackney. Chas. S. Connor. J. E. Johnson. R. L. Bouis. D. A. Coble.
H. E. Seeman. H. A. Murrill. O. L. Barringer. C. B. Edwards. Jos. J. Stone. H. B. Varner. R. B. Elam.

THE NORTH CAROLINA MASTER PRINTERS' ASSOCIATION.

First Meeting held at Greensboro, N. C., August 12, 1902.

& Broughton, Raleigh; George L. Hackney, of Hackney & Moale, Asheville; Joseph J. Stone and Charles G. Harrison, of Joseph J. Stone & Co., Greensboro; H. E. Seeman, of Seeman Printery, Durham; H. A. Murrill, of Queen City Printing & Paper Company, Charlotte; Osmond L. Barringer, of Charlotte; R. B. Elam, of Elam & Dooley, Charlotte; J. E. Pleasants, of Observer Printing House, Charlotte; J. E. Johnson, Elkin; Z. P. Council, Durham; J. M. Reece, of J. M. Reece & Co., Greensboro; H. B. Varner, of the Dispatch Printing House, Lexington; and D. A. Coble, Statesville. Charles S. Connor and R. L. Bouis, of American Type Founders Company, Baltimore, Maryland, were elected honorary members of the association. A constitution and by-laws were formulated and agreed upon. Mr. H. E. Seeman, of Durham, exemplified his system of making estimates, which was a source of great benefit to all present. Discussions were entered into freely by all the members, and Messrs. Connor and Bouis gave much valuable information. The entire afternoon was taken up and all expressed themselves as being well pleased with the meeting. An election of officers resulted as follows, they to serve for a term of one year from date of election: C. B. Edwards, president; O. L. Barringer, first vice-president; George L. Hackney, second vice-president; Joseph J. Stone, secretary and treasurer. Executive Committee, H. B. Varner, R. B. Elam and J. M. Reece. Board of Estimates, H. E. Seeman and H. A. Murrill. The meeting adjourned to convene upon call of the Executive Committee.

NOT RELIABLE.

Compositor—"Old Josh Wayback, that ye printed the obituary of las' week, hez turned up, an' swears he ain't dead."

Country Editor—"Pshaw! He's such an infernal liar, nobuddy'll believe him."—*Philadelphia Record*.

typothetae at the conventions. Article VIII, which provides for revenues, was also changed to increase the income, and Article VI now reads that no officer except the secretary shall receive a salary, and thus practically allows the employment of a paid secretary. The great amount of work which has come upon the secretary has forced this change. The question of incorporation under the laws of the most favorable State was referred to the Executive Committee for a 1903 report.

The report of the Credentials Committee shows 177 members present. In addition there were about one hundred ladies with the delegates and the large number of Pittsburg members of the Typothetae who were looking after the workings of the entertainment features of the affair swelled the convention to a good size.

As a whole the convention proved thoroughly successful, with the business features ending as satisfactorily as could be expected and with the social features never surpassed. There was something doing from Monday morning until Friday night, when the big boat excursion had ended. The hospitality of Pittsburg was the theme of many speakers on the last business day of the convention, and the memories that will attach to the convention of 1902 are all pleasant ones.

Among the most important acts of the convention was the indorsement or acceptance of the proposed agreement with

the International Printing Pressmen and Assistants' Union. This agreement will now go before the national convention of the pressmen and if indorsed by that body also will become effective. It provides for arbitration by a committee chosen partly by each of the two organizations. The agreement was prepared by a joint commission from the two. Representing the Typothetæ were William Green, New York; George H.



EDWARD STERN.
President United Typothetæ of America.

Ellis, Boston, and Thomas E. Donnelley, Chicago. There was a long discussion in executive session before the vote adopting the new agreement was given. This is the agreement:

This Agreement, made and entered into this day of 1902, by and between the United Typothetæ of America and the International Printing Pressmen and Assistants' Union for the purpose of establishing between the employing printers of the United States and their pressmen and feeders uniform shop practices and fair scales of wages, settlement of all questions arising between them, and the abolition of strikes, sympathetic or otherwise, lockouts and boycotts,

Witnesseth, That any question arising between a local typothetæ or affiliated association of employers and their pressmen or feeders in regard to wages or shop practices shall be referred to the local Conference Committee, made up equally of representatives from the local typothetæ and of the local union. Should this committee be unable to agree, or should one of the parties consider itself aggrieved by said committee's findings, either party to the conference may refer the question at issue to the National Conference Committee, which National Conference Committee shall act as hereinafter set forth.

Both local and national conference committees in settling questions of shop practice shall aim at the establishment of uniform shop practice throughout the United States and Canada. Unless special contracts to the contrary exist, any finding of the National Committee in regard to shop practice shall be binding upon local organizations.

A ruling upon a question of shop practice shall be made within three months after the presentation of such question to the Conference Committee of either side, and such ruling, when once established by said committee, shall not be reconsidered within two years.

Any change in the scale of wages shall be settled by conference or arbitration within four months after the first request for consideration, but shall not go into effect until one year after the first request for consideration; and no scale of wages shall be changed oftener than once in three years; provided, however, that all such scales of wages shall terminate with the expiration of this contract unless specifically agreed to the contrary.

All present contracts between the local typothetæ or affiliated organi-

zations of employers and their pressmen and feeders shall continue in force until their natural expiration.

A contract accepting a particular scale of wages does not include the acceptance of any rules in the Union in regard to shop practice not specially mentioned in said contract.

The International Printing Pressmen and Assistants' Union shall not engage in any strike, sympathetic or otherwise, or boycott, unless the employer fails to live up to this contract, it being understood that the employer fulfills all the terms of this contract by paying the scale of wages and living up to the shop practices as settled by the committee, regardless of his employees' union affiliations; no employer shall engage in any lockout unless the union or members thereof fail to live up to this contract; the Conference or Arbitration Committee to be the final judge of what constitutes a failure to live up to this contract.

Pending investigation or arbitration, the men shall remain at work. The Conference Committee shall fix the time when any decision shall take effect, except the question of wages, which is heretofore provided for.

In the event of either party to the dispute refusing to accept and comply with the decision of the National Board of Arbitration, all aid and support to the firm or employer or local union so refusing acceptance and compliance shall be withdrawn by both parties to this agreement. The acts of such recalcitrant employer or union shall be publicly disavowed, and the aggrieved party to this agreement shall be furnished by the other with an official document to that effect.

In the event of a strike in a non-typothetæ office, if it is proven to the local Conference Committee that such office is not complying with the shop rules and practices and scale of wages in accordance with the terms of this contract, no assistance shall be given to such office by typothetæ members.

This agreement shall continue in full force and effect until May 1, 1907. It is expressly agreed that during the life of this contract fifty-four hours shall constitute a week's work. Notice of any desired changes in the contract must be given by either party to the contract at least three months prior to the expiration thereof.

Manner of Arbitration: Each party to this contract shall appoint two of its members who shall be known as its members of the National Board of Conference and Arbitration. These members may be changed at the will of the respective parties except during the negotiation of any particular question, during which time the membership of such board shall continue the same. In case of the death of any member of such board during the consideration of a question, the place of such deceased member shall be filled by his party, and the entire proceeding shall thereupon begin again. This board shall meet upon a request of the president or presiding officer of either party at some point to be mutually agreed upon, within one month of such request, and shall take such evidence as it may consider bears upon the subject in hand. A majority of votes cast upon any question shall be binding upon both parties to this agreement. Should the vote upon any question result in a tie, this board shall select a fifth person to act as arbitrator, who shall for this particular question act as a member of such board, and the decision of such constituted board shall be binding upon the parties hereto.

The expenses of the members of the Conference Committee shall be borne by their respective parties. The common expenses of a conference shall be equally divided between the two parties.

UNITED TYPOTHETÆ OF AMERICA,
By.....

President.....

Secretary.....

INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION,
By.....

President.....

Secretary.....

The social features of the convention were many and excellent. The first of these was a general social, with music, dancing and luncheon Monday evening, with a concert Tuesday evening at the Schenley Hotel for the ladies. A very successful rendering of classical numbers was given. There were also visits to the Carnegie art galleries and museum and to the Phipps conservatory for the ladies, and on Wednesday afternoon the whole party enjoyed a carriage drive through the parks and the fine residence section of the East End of Pittsburgh. The social feature of Thursday was the great banquet in the evening, and all day Friday was devoted to a boat excursion, the finest excursion steamer on the Monongahela river having been chartered for the use of the Typothetæ, jointly with the photoengravers and the electrotypers, who held their conventions at the same time with the Typothetæ.

The report of the committee on nomination of officers and the choice of the convention city for next year occasioned

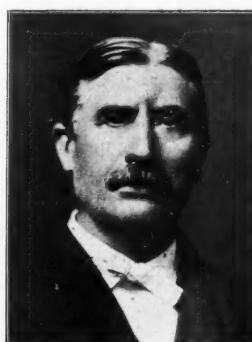
some surprise to those who had not heard the rumors of a complete change in the plans. The report was made at the last business meeting, Thursday afternoon. Baltimore had entered the field early in the week with a plentiful supply of handsome badges and an energetic delegation of workers to capture the 1903 convention. All had looked favorable to its success throughout the week, and the other candidates had practically given up the fight. Thursday morning there was a conference between the Baltimore delegates and a number of prominent members of the convention, the upshot of which was a letter from the Baltimore section to the president, announcing that Baltimore felt it her duty, performed only with great regret, to withdraw its invitation for the coming convention. The only reason given in the letter was that it was done on the suggestion of a number of the prominent members of the convention. The cause, it was stated, was the recent strike of pressmen in that city. It was feared that to take the convention to Baltimore while matters are still rather unsettled would be to start trouble and that the best interests of the Typothetæ demand peace.

The committee reported Atlantic City, New Jersey, instead of Baltimore, for the convention. A lively tilt arose in the meeting over the withdrawal of Baltimore, Theophilus Sproul, of Pittsburgh, insisting upon being told who had advised Baltimore to withdraw and also the reasons for that advice. The convention was upon the question of accepting the committee's report at that time, but it took a quarter of an hour to get back to the question. When the vote on the report was taken, the recommendations of the committee were unanimously adopted. Later in the day, J. R. Jones, of Philadelphia, received from Mayor A. R. Stoy, of Atlantic City, the following telegram in response to one from Mr. Jones, notifying the mayor of the choice of Atlantic City for the convention: "A hearty greeting will meet you from the people of Atlantic City at your next convention." Those who know Mayor Stoy and Atlantic City know that this is true. The mayor is president of the International League of Press Clubs, which also will meet in Atlantic City next year.

The plan of holding a convention in a city which has no local typothetæ has been under discussion many times, and

for withdrawing that invitation when it became apparent that to go there would be against the best interests of the Typothetæ as an organization. The Baltimore delegation did not attend this session of the convention.

When the officers had been named and the place of meeting fixed, it was time for the business of the convention to end. The new president, Edward Stern, of Philadelphia, was



EDWIN FREEGARD.



T. E. DONNELLEY.

Secretary

Treasurer

United Typothetæ of America.

called to the chair and gracefully thanked the Typothetæ for the honor, although it came as a surprise. He promised to devote to the office every faculty he possessed to aid the organization's work.

The new and the retiring officers of the Typothetæ follow:

New.	Retiring.
Edward Stern, Philadelphia.....President.....H. P. Pears, Pittsburg.John Taylor.
William Green, New York.....First Vice-President.....J. S. Cushing.Edward W. Foster.
G. E. Matthews, Buffalo.....E. H. Ferguson, Richmond.....Samuel Rees, Omaha.....Edwin A. Johnson, Providence.P. C. Kenyon.
W. D. Pratt, Indianapolis.....R. G. Meacham, Toronto, Can.Richard R. Ridge.
Atwell Fleming.



GROUP AT UNITED TYPOTHETÆ CONVENTION, PITTSBURG.

it will now be tried. St. Louis is bidding hard for the convention of 1904 and will in all probability win, as that is to be the World's Fair year. Cleveland has distributed badges for 1905, but this is too far ahead to speak with much assurance. If the resort idea proves popular, it is likely to be adopted as a permanent feature, except in such cases as that of St. Louis in 1904.

On the motion of George H. Ellis, of Boston, thanks were extended to Baltimore for her action, first in extending the invitation to the Typothetæ for the convention, and second

Edwin Freegard, of St. Louis, and Thomas E. Donnelley, of Chicago, were unanimously retained as secretary and treasurer, respectively.

The new Executive Committee consists of the president, first vice-president, secretary, treasurer and the following members: C. O. Bassett, Cleveland; Isaac H. Blanchard, New York; Wilson H. Lee, New Haven; Andrew J. McDonald, Cincinnati; Harry P. Pears, Pittsburg; Amos Pettibone, Chicago; John B. Kurtz, Baltimore.

Everett Waddey, chairman, George H. Ellis and W. B.

THE INLAND PRINTER

Carpenter are the only members of the old board who now retire. All the rest are reelections.

On exhibition in one of the Schenley Hotel drawing-rooms during the convention was a case of about one hundred very rare volumes on various features of the story of the "Art Preservative." The books attracted a great deal of attention. They are a part of a library of about three hundred rare books of the same character collected by the late John F. Marthens, who was superintendent at the Eichbaum plant in Pittsburgh from 1851 until his death, a few months ago. The library was presented by his widow to the Pittsburg Typothetae.

Nearly four hundred persons sat down at the banquet on Thursday evening, and a more handsome display was rarely seen. The great tables, filling the banquet hall, were covered with a profusion of flowers of all kinds, and from behind a screen of palms the strains of music from an orchestra were wafted. There was no stiffness at all about the occasion. When the orchestra rendered a patriotic or other well-known song, the whole room of banqueters joined in singing, and a thoroughly bright and pleasant evening was spent. William B. McFall, of Pittsburgh, president of the Pittsburg Typothetae, was toastmaster, and acquitted himself with great credit in that position. Thomas Todd, the veteran printer of Boston, responded to the toast "The Code of Ethics." The mention of his name was the signal for hearty applause, which was repeated at several points in the course of his address. Percy F. Smith was the next speaker, his topic being "The Ladies." The banquet was attended by both the ladies and the gentlemen of the convention, and the fair sex were never more gallantly described than by the Pittsburger. Franklin Hudson, of Kansas City, followed with "The Utility of Ideals" as his subject. The paper by Herbert L. Baker on "Our Associates" was read by Frank W. Heath, in Mr. Baker's absence. It was full of wit and kept the banqueters in a continuous laugh. Charles A. Wenborne, of Buffalo, humorously described "Some Troubles That Have Passed," and Samuel Rees, of Omaha, told of "A Vanishing Type." From Mr. Rees's description of the deceased specimen of typo, that genus is to be classed with the subjects touched upon by Mr. Wenborne.

The hit of the evening in the toasts was made by George E. Matthews, of Buffalo, whose subject was "What Shall We Do with U. T. A. Ex-presidents?" Mr. Matthews thinks that they have a use as illustrations of what men can live through. "After a term as president of the Typothetae, nothing else can really harm a man," he said. Alfred E. Edgell, of Philadelphia, was the last to respond to a toast, his subject being "The Use and the Abuse of the Grindstone." He spoke briefly, making the point that coming to such conventions as this is the most effective mode of breaking away from the office grind. At the close of the speeches, Mr. Stern, the new president, was introduced, and spoke on the success of the convention, made possible through the efforts of the Pittsburg Typothetae.

As the guests left the banquet hall, each was presented with a strikingly handsome and unique souvenir menu and toast list. The banquet was a complimentary one tendered by the Pittsburg Typothetae to their visitors.

The committees, which took charge of this convention and made it the success it proved to be, follow:

Finance.—Theophilus Sproull, chairman; Robert D. Clark, W. B. McFall, H. P. Pears, Frank Pease, Charles F. Warde.

Hotel and Accommodation.—Joseph T. Colvin, chairman; E. F. Colson, W. H. Fuller, John H. Gariner, W. J. Golder, Allan C. Kerr, W. A. Sellers, Frank B. Williams.

Press, Printing and Badges.—W. W. Rankin, chairman; H. E. Bateman, H. J. Duncan, Oliver MacVay, Samuel Morrow, George A. Ormiston, John A. Perley, Reed Walker.

Reception.—H. E. Bateman, chairman; E. F. Anderson, Albert J. Barr, John C. Bragdon, Alexander S. Calhoun, M. J. Crowe, F. B. Cummings, F. B. Davis, W. H. Davis, W. M. Dick, B. W. O. Dickinson, Gottlieb Golder, John Grayburn,

A. Hartje, O. S. Hershman, George A. Jackson, A. L. Jones, W. N. Kerr, W. W. McBride, M. J. McMahon, Robert McMillin, George H. Mason, R. N. Mathieson, Harry Miller, H. J. Murdoch, Sr., H. J. Murdoch, Jr., Joseph T. Nevin, George T. Oliver, J. Adam Roese, C. A. Rook, W. H. Seif, Charles H. Shinkle, Harvey H. Smith, Percy F. Smith, Sherman Smith, A. J. Wehner, Joseph O. Wells.

Excursion.—W. J. Rothweiler, chairman; C. K. Gibson, W. H. Griffin, H. C. Knapp, Harry MacLean, B. J. McNally, J. A. Reed, A. H. Smith, B. D. Smith, C. A. Smith, E. L. Stevenson.

Carriages.—F. L. Blair, chairman; George P. Balmain, Archibald Dick, J. M. Hutchison, S. C. Knode, J. E. Melvin, J. McC. Miles, Edward Miller, F. W. Pierpont, Thomas Siviter, U. H. Stewart, John H. Weaver, W. H. Wright.

There were two persons whom all of the delegates, ladies and others connected with the convention, had occasion to thank for well-directed aid many times during the convention. These were Allan C. Kerr, secretary of the Franklin Club of Pittsburgh, and his able assistant, Miss Blanche Wildanger. Mr. Kerr had charge of the registration of the delegates, and served also as a general information bureau. If anybody wanted to know anything at all about anything at all, Mr. Kerr or Miss Wildanger could answer the question. The ease with which the wheels of the convention turned must be credited largely to the oil these two applied.

The badges distributed at the convention were in many instances quite original and elaborate. That of New York Typothetae was of metal—a shield on which appeared bas-reliefs of Benjamin Franklin and Theodore L. De Vinne, suspended from a printer's stick in which "Pittsburg, 1902" appeared as if set in type. Baltimore's badge was in big demand, the crab and oyster shell, the black and yellow ribbons and the shield of the city at top making it a catchy and novel souvenir. Chicago had perhaps the most unique of all the badges—an actual form set in old-style type, with leads, slugs, spaces and quads, all enclosed in brass rules and cut to less than a half-inch in height and fastened to a white ribbon. It was the gem of the collection, its only bad feature, if it had any at all, being its weight. The Buffalo contingent made its friends happy by giving them a white badge on which appeared an impression from a hand, in black ink, with the words "Buffalo gives the glad hand to Pittsburg, 1902" in red. This was attached to a steel make-up rule on which was etched the likeness of a buffalo. The Des Moines badge bore the words "In all that is good, Iowa affords the best." St. Louis members called attention to their city with a big blue badge on which the Louisiana Purchase Centennial for 1904 received considerable prominence. A smaller badge of metal, with blue enamel lettering, also served as a reminder of the 1904 fair. The photoengravers' souvenir, a circular badge formed of an actual half-tone on copper, was much admired; and the other badge of that organization, a shield in red, white and blue, from which depended a blue ribbon, appeared upon the coats of all members. The electrotypers gave out a button of copper similar to that of last year. The Keystone Type Foundry badge, with its well-known trade-mark, a yellow and light-blue ribbon, and suggestions, in the engraved portion, of the city in which the convention was held, seemed to have numerous admirers. Among the many other souvenirs given out the glass paper-weight is worthy of mention.

A souvenir book for an organization of the master printers of the United States is naturally expected to be one worthy of the craft. That given delegates at Buffalo last year, and printed by the Matthews-Northrup Company, was considered the acme of perfection; but the souvenir book of this year, from the press of the Eichbaum Company, Pittsburg, can hold its own with the other, and some of the members were even kind enough to say that it excelled the book of the previous year. However that may be, it is a work of art, and every one having to do with it is to be congratulated. Space will not

permit of a description of the work, but those who carried the book home or had it mailed to preserve among other convention souvenirs are indeed fortunate. The menu of the dinner tendered to delegates and ladies at Hotel Schenley on the evening of September 11, with its cover of Japanese grass cloth and Japanese vellum paper inside, was also considered a trophy worth carrying home. The menu distributed at the banquet of the electrotypers and photoengravers at Hotel Henry was in the form of a photoengraver's camera and was highly spoken of by all in attendance.

The souvenir book of the electrotypers, with its attractively embossed cover, its pen portraits of the officers of the organization and its well-worded and neatly printed addresses, was considered by all in attendance to be worthy of the association at the back of it. That of the National Association of Photoengravers had cover of brown stock on which appeared the red, white and blue shield so familiar to photoengravers. The inside was finely printed in two colors. The book was tied with silk cord, and was a creditable production in every way.

PHOTOENGRAVERS' AND ELECTROTYPEERS.

THE two important national conventions of platemakers, those of the National Association of Photoengravers and the Electrotypers' Association of America, were in session at the Hotel Henry, Pittsburg, while the Typothetæ was in session at the Hotel Schenley. The three conventions are each year held at the same time and in the same city, as there are many belonging to all three. The relations between the photoengravers and electrotypers are especially close.

Each association carried through a program of work and recreation. The conventions were well attended and both were adjudged thoroughly successful.

W. J. Barr, president of the Pittsburg local, welcomed the Photoengravers' Association to Pittsburg Tuesday morning, when its first business session was held. The rest of the morning was spent in hearing the reports of the officers, all of which showed the association to be prospering. In the afternoon there was a trolley ride and in the evening the party attended the Pittsburg Exposition, the annual industrial show now in progress. Carriage rides were indulged in on Wednesday morning and in the afternoon there was a business session. George H. Benedict read a paper on "A Few



B. W. WILSON, JR.

President
Secretary
National Association of Photoengravers.



SHERMAN SMITH.

Words About Business"; Charles J. Wolfram one on "The Spirit in Which to Meet Extortionate and Unreasonable Labor Demands"; and H. C. C. Stiles read a paper called "Some Suggestions and a Few Knocks."

Wednesday evening the engravers and the electrotypers held a joint banquet at the Henry. President Frank H. Clark, of Cleveland, of the electrotypers, acted as toastmaster, and responses were made by W. J. Barr, J. C. Bragdon, Sherman

Smith, Pittsburg; C. J. Wolfram, Cleveland; George H. Benedict and E. C. Westman, Chicago; B. W. Wilson, F. A. Ringler, Edwin Flower and J. H. Ferguson, New York, and J. B. Scott, Boston.

On Thursday afternoon W. E. Baldwin read a paper on "The Saving of Wastes," and other papers read were: "The Engraver and His Product from the Point of View of the Electrotypist," and "The Engraver and His Product from the Point of View of the Printer."

The election of officers on Thursday afternoon resulted as follows: President, Benjamin W. Wilson, Jr., New York; first vice-president, C. J. Wolfram, Cleveland; second vice-president, R. Rawsthorne, Pittsburg; third vice-president, J. C. Clegg, Baltimore; secretary, Sherman Smith, Pittsburg; treasurer, E. D. Moeng, Chicago. Executive Committee—J. C. Bragdon, Pittsburg; G. H. Benedict, Chicago; H. C. C. Stiles, Washington, D. C.; Lon Sanders, St. Louis; L. F. Eaton, Detroit, and Frank Manning, Philadelphia.

Like the photoengravers, the electrotypers had a mixed program of work and amusement. The meetings were held in the morning so as not to interfere with those members wish-



GEORGE H. BENEDICT.

President National Electrotypers' Association of America.

ing to attend the other conventions. The election of officers ended with the choice of the following: President, George H. Benedict, Chicago; vice-president, J. B. Scott, Boston; secretary, J. H. Ferguson, New York; treasurer, John Bermel, St. Louis. These, with four officers, constitute the executive committee. There were about sixty delegates and visitors at the photoengravers' and electrotypers' conventions.

The next convention will be held in Baltimore.

A SUGGESTION CONCERNING RATE CARDS.

H. M. Davis, advertising manager of the Sprague Electric Company, New York, favors a uniform size for advertising rate cards. In a letter to *Printers' Ink* he says: "As a rule, the publishers of trade journals are glad to be of service to their advertisers, and, being a user of large space, I shall take the liberty of making a suggestion that will be of considerable assistance to advertising managers without being a burden to the publishers. At present the rate cards are of all sorts and conditions and very inconvenient to file for reference. They are nowhere near alike in size, shape or quality of paper, and it would be a very simple matter for each publisher to print his rates on a light-weight card 3 by 5 inches, that being the most convenient size. This would enable the manager to file the cards systematically and have them in working order when needed. It would, also, be a good plan to date the card. Then subsequent issues could be substituted for the preceding ones. The honest publisher should do all he can to facilitate the work of the advertiser, and a uniform rate card would be quite a help to the busy manager."

THE INLAND PRINTER

AN IMPROMPTU FAREWELL BANQUET—SERVED
ON THE COMPOSING-ROOM STONE.

On the occasion of Mr. Felix A. Venney retiring from the management of the Mining Gazette Company, of Houghton, Michigan, some months ago, an impromptu farewell banquet was arranged for by the "newspaper bunch." A member of the "bunch" writes:

"The whole scheme, from beginning to end, was of spontaneous growth. The newsroom foreman suggested the banquet as we quit work in the morning and half a dozen of the boys were commissioned to look after various details; the covers were laid on the stones at 11:30 P.M., but the boss had gone on a business errand to Calumet, twelve miles away, and the trolley cars stalled; he reached the office at 12:15. In the meantime the operators threw the bill of fare together on the machines and the telegraph editor, who realized that he might be expected to say something, sent down his copy and that went into the bill with the rest. The foreman fished up the boss's valedictory, which he contributed a few days before, to balance the other 'pome,' and the whole thing was turned over to the ad-man, who put it on the press. The title-page was not printed until the day after the banquet—or was it two days?—no matter. The electric light globes were covered with red tissue and the room took on a 'festive glow.' The place was really pretty, with the snowy linen covering up the grime and the cold meats garnished with all kinds of greenery."

The menu card, a really tasteful piece of work, printed in black and red on heavy white stock, with a transparent parchment paper cover, was as follows:

FAREWELL BANQUET

To FELIX A. VENNEY, Retiring Manager, Mining Gazette Company.

Served on the composing-room stone by the newspaper bunch at midnight, May 13-14, 1902.

Contributed by the Boss, with a couple of bottles of Pommary Sec, May 5.

TO THE COMPOSING-ROOM.

[Written by the guy who is supposed to be boss, but is now enjoying the festivities. He wishes for his true, honest boys all that mortal can. It's from the heart; I love my boys and I know they love me.]

FELIX.

The boys that do the business
Are like the guys that shoot the guns,
And here's to all the workmen,
The chap who stays and never runs.

So here's good luck to all the workmen
(The men who really work).
The men who "stick" the type together,
The men who never shirk.

So here's good luck to all the boys,
The men that set the type,
To such and all, I say,
A "quiet drink and pipe."

God bless you all.

Read at the banquet given to the Boss on the eve of his retirement, May 13.

TO THE OLD MAN.

The boss is only a man,
Like the rest of us, boys;
He knows, as none of us can,
All the kindness and joys,
The pain and strife that so fleet
Follow victory's trail;
He garners the thorns with the wheat,
And he bends to the flail.

We work and toil at our tasks
Like the wheels in a mill;
He bears the burden, and asks
That we faithfully fill
The round a wheel should revolve;
That is all that we need

To guide aright and to solve
Out the way he would lead.

To-night we take the last grasp
Of a hand that has fought
Our fight, and held fast the hasp
While we worked. He has thought
The plan—we followed the lead.
To a friend let us give
Our hands and bid him Godspeed.
And may God let him live.

F. A. VENNEY, MANAGER.

EDITORIAL DEPARTMENT.

C. HOWARD KELSEY, Managing Editor.
ARTHUR L. CARNAHAN, Telegraph Editor.
WILLIAM HUBBARD, City Editor.
ORRIE BROWN, Calumet Editor.
FRED HAGEN, Lake Linden Editor.
HOMER GUCK, Mining Editor.
FRANK BARRETT, Associated Press Operator.
JOHN E. SCHWARTZ, Proofreader.

MECHANICAL DEPARTMENT.

A. W. GRAUEL, Foreman.
HERMAN H. WEBER, Ad. Compositor.
JOHNSON CHAPPEL, Compositor.
CHARLES LUNDSTROM, Linotype Machinist-operator.
FRANK A. HENDRICKSON, Linotype Operator.
WILLIAM ROBERTS, Linotype Operator.
FERD W. WISSING, Linotype Operator.
CHARLES H. ROGERS, Circulator.
WILLIAM WALLS, Web Pressman.
EDWARD BAIRD, Stereotyper.

MENU.

Club House Sandwiches.

Potato Salad.	Cold Tongue.
Celery.	Radishes.
	Onions.
Oranges.	Bananas.
	Haas Special Brew.
	Vermont Cider.
	Café Noir.
	Cigars.

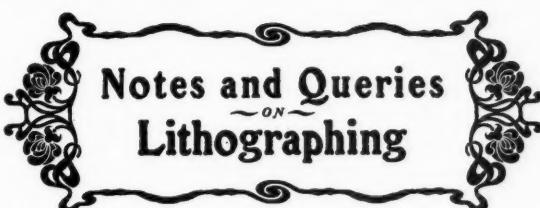
CHARLES S. BROWN NOW WITH COTTRELL.

Charles S. Brown, for eleven years salesman for Barnhart Brothers & Spindler, has severed his connection with that firm and engaged with the Chicago branch of C. B. Cottrell & Sons Company, makers of printing presses. Mr. Brown was born in Brockville, Canada, in 1860, and went with his parents to Oregon, Illinois, when twelve years of age, and was apprenticed to the publisher of the Oregon *Guard*, receiving as compensation his board and clothes for his first year. He afterward held positions in other offices, afterward owned an office of his own, and finally began selling printers' supplies for the Chicago Newspaper Union. He was with that firm for five years before taking the position with Barnhart's. Mr.

Brown has many friends in the trade, all of whom will be glad to know of his promotion. In his travels among printers, Mr. Brown became very much interested in the subject of the values of printing materials and devised and put into use a "Printers' Protective Insurance Inventory System," which has been adopted by many large printing-offices, with beneficial effect. On page 889 of the September number of THE INLAND PRINTER, Mr. Brown called attention to this subject in an article on "Printers' Insurance and Inventories," which called forth much favorable comment. This work, however, is only looked after as a "hobby" for the benefit of the craft, as Mr. Brown's energies are now given entirely to letting people know of the good qualities of Cottrell presses.



CHARLES S. BROWN.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly.

E. F. Wagner, 69 Schenck avenue, Brooklyn, N. Y.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

REGARDING ANONYMOUS LETTERS.—We have received of late several anonymous letters. The senders should know that we pay no attention to such communications.

SPECIAL LETTERS, ADDRESSES, STAMPS, ETC.—Requests for special letters to this department should contain the sender's name and full address, and at least a stamp to defray the expenses of the mail. We are holding a letter returned to us by the postal authorities addressed to H. Lambert, Esq., London, Canada. We shall remail same upon receipt of proper address.

WOMEN DESIGNERS OF BOOK-PLATES.—Under this title has been published, by Randolph R. Beam, price \$1, a handsome volume containing about four hundred designs of book-plates, drawn by women designers, from Kate Greenaway down to Miss Adelaide Page, of Boston, who shows her first book-plate, drawn at the age of four and a half years. The author is William Macey Stone.

A UNION OF GRAPHIC EMPLOYERS AND EMPLOYES.—An affiliation among all bodies of the graphic arts, both of the workmen as well as the proprietors of establishments, will no doubt yet come to pass. The word "union" stands for a great principle—to come together on a footing of individual and collective interest; meet in a friendly way like the buyer and seller in commerce, not like foes in warfare—that should be the object of all those living in one land and under one law.

TRANSFERRING LARGE BLUE-PRINTS IN OUTLINE TO ALUMINUM PLATES.—J. G. (Enr.), Chicago, Illinois, writes: "I have a large 35 by 50 (blue-print) mechanical drawing, of which I would like to reproduce some clear, black outline drawings in quantities of a thousand or more copies. Could you suggest a method by which it could be done cheaply?" **Answer.**—We would suggest covering the blue-print in question with a coating of starch, then upon this transparent deposit draw the lines which you wish to reproduce, with lithographic touche, and have the work transferred to zinc or aluminum plate. Transferrer and printer can treat same in the usual way and strike off as many copies as necessary.

THE LITHOGRAPHERS' STRIKE IN BUFFALO.—At the establishment of J. B. Dunston, in Buffalo, a strike, growing largely out of misunderstandings between the employer and men, has at last been amicably settled. Mr. Joseph Keogh, general president of the L. I. P. (Lithographic International and Benevolent Association of the United States and Canada), and James Pritchard, vice-president, arrived upon the scene when the trouble began, and they have exercised tact and good sense to such a degree that all serious troubles have been averted. Had a prolonged strike occurred, the men would have received full pay from the association for six months, but it seems it

would not have been necessary to keep up the payments so long, as many positions were waiting and the idle men would have filled them at once elsewhere, thanks to the favorable condition of the trade.

COLORING OF LITHO PRINTS BY STENCILS.—Lex. R., New York city, writes: "I have purchased a large lithograph of 'Washington's Triumphal Entry into New York, November 25, 1783,' painted by P. S. Duran & Sons, Philadelphia, and published by William Smith, 702 South Third street, Philadelphia. A friend of mine, who is considered an expert in art matters, says it is not all lithographed, but colored by stencil. I enclose you the print in question and would like you to determine whether or not this is a genuine lithograph, as it was represented as such by the art dealer, and it is also so stated in the margin." **Answer.**—The black of this picture was drawn on stone and printed therefrom; the colors, however, were added by hand, i. e., transparent tints were passed over the key impression, some by stencil and some by free hand. Although this work is not art, it is in some cases preferable to some kinds of cheap color-printing. The claim "lithographed" rests upon the black drawing. This method of producing pictures has almost wholly been abandoned in late years.

CLOSE IMITATION OF CARBON PRINT PHOTOGRAPHY BY PRESS PRINTING.—S. M. P., New York, writes: "I am about to publish a book, between the pages of which I intend to place a number of portraits taken from life by methods of photographic carbon printing. I have been shown a specimen which was executed by a process purporting to be much cheaper than photographic printing, where a large number of impressions are concerned, and at the same time eliminating the dotted or lined and figured texture of the half-tone which we find in periodicals. In other words, is there a process for printing such portrait work, reproducing an exact counterpart of the genuine carbon print photograph? If so, would you kindly advise me where it can be procured, etc.?" **Answer.**—There is a process by which the photograph made upon a gelatin film is printed with printing-ink (carbon) by means of a roller. It gives excellent results, the color is durable, and it costs less than photographic printing when a considerable number of pictures can be printed together. There are a number of firms in New York, Chicago, Philadelphia and other large cities that do this work. Application to any of the large photoengraving plants advertising in these pages will undoubtedly induce them to undertake such work for you.

THE ACID TANK IN PREPARING ALUMINUM PLATES FOR PRINTING.—A. R., New York, aluminum printer, writes: "A wrangle of bona fide and fake authority has been created by a recent inquiry from England in the *Aluminum World*, regarding the acid bath practice on aluminum plate. Those parties in the controversy have aimed far from the mark, and do not seem to realize why an aluminum plate was subjected to the acid bath preparatory to drawing or transferring thereon. Able professors and instructors have speculated how to avoid the accumulation of the crystalline deposits on the plate while etching in the tank; others have figured out how strong or weak the acid solution should be, and still others maintained that contaminating agencies were suspended in the acid bath, which tended to injure the susceptibility of the surface for transferring. The practitioner, however, knows that an acid bath is superfluous in aluminum plate printing and that the real and only reason for immersing a plate of aluminum in an acid bath has been to produce a white coating. The dissolving of part of the surface of an aluminum plate and the crystallization upon its face of a salt is not essentially necessary to the production of printing-plates. Cleaning and graining the plates is all that is needed."

RECIPES FOR TRANSFER PAPER.—The object of coating a paper for transferring purposes is solely to prevent the ink of the impression penetrating the paper fiber and thus be held

fast there. The impression must be deposited upon a surface which is impenetrable to the ink, but at the same time it must be soluble in water and leave the paper the moment that it is dampened from the back, therefore we will always find starch or glue in transfer-paper coating. Englemann used:

Starch	4 parts
Gum tragacanth.....	1 part
Glue	2 parts
Finely powdered Spanish chalk.....	1 part
Gamboge	1/2 part

Glue, gum tragacanth and gamboge is each dissolved separately for several days in water, the starch is gradually dissolved in cold water, then boiling water is added, while constantly stirring to prevent lumps. Let it boil up, then add the glue, tragacanth and chalk, when, under steady stirring, the mass is cooled and the gamboge added. The whole mass is poured through a cloth and must be of such consistency as to allow spreading it upon a thin, strong paper (Chinese paper preferred). One of the best coatings for transfer paper is undoubtedly the following:

Starch	30 parts
Alum	2 parts
Gamboge	1 part

The gamboge and alum is dissolved separately in warm water, then added to the boiled starch and strained through a cloth.

UPON THE DIVISION OF LABOR IN THE ENGRAVING-ROOM.—J. W. S., Milwaukee, Wisconsin, writes: "I see by the last *INLAND PRINTER* (July issue) that you fight for the division of labor theory in the lithographic engraving business. Now, do you not know that it is hurting the trade all around? Every man ought to be allowed to finish his jobs all complete himself, from the tracing to the stopping-out up to the etching and inking in of the stone. Then you can get good work and you will know who is responsible for poor work, every one will take more interest in his work and wages would be higher." *Answer.*—Our respected correspondent, we are of the opinion, is viewing the field from too high an altitude. His views would have undoubtedly been correct many years ago, when lithography was not an industry—when the disciples of Senefelder numbered a few dozen men in this country and not many hundreds, as now; when but a few thousands of dollars per year were spent for wages and not, as now—millions. We consider it a waste of time to argue on this matter fully from a technical standpoint, nor can we argue upon it from economic premises. It may suffice to say in answer that the latter interest has been fully taken care of by unions, who must henceforth grapple with the subject until they have found a solution in that direction. From a technical point of view, I will leave it to every reasonable man engaged as lithoengraver whether there is not a decided distinction between a script engraver, etcher, building engraver, figure and landscape engraver, small letter engraver, pen or poster letterer, graphic designer, etc. If a first-class litho commercial production is to be created, would it be well to have the landscape engraver do the script, or would it result in a perfectly well-balanced job if the designer would engrave the small lettering, or the poster pen letterer be called upon to engrave a good portrait on stone? If we look upon the results of the past and compare them with the present, we can see that it is better to let one man (our present designer) acquire skill and perfection in arranging light and shade, force and delicacy, power and grace in composition—qualities which the man who has not studied them and given his best years to learn, can not comprehend. Let another man pursue the necessary quality of clean cutting, tender and refined curving, minute and precise sharpness of line, necessary for transfer and press work; let the man who does standing lettering acquire the highest skill in perfect shapes of letters, correct spacing; let another man use his ability to judge the etched line as it is deepened and broadened by the forces of acids upon the stone. Let every one follow up a specialty for the

sake of giving us work that is superior because it represents the very best skill in each department and stands above the productions of those countries where they are not able to pay the amount of money that is paid out to various branches of the litho profession in this country, which has just passed the ordinarily dull season of the year without a man out of a situation.



BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COPDUNDING OF ENGLISH WORDS.—By F. Horace Teall. When why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermott. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

THE DOUBLE NEGATIVE.—Prof. George Lyman Kittredge of Harvard says, in *Harper's Magazine* for July: "An idiom may defy logic. Take the double negative, for example. A boy says, 'I ha'n't had no time to get my lesson.' His language may be objectionable, but his meaning is undoubtedly. The teacher understands it as he intends her to understand it; but she has heard that two negatives make an affirmative, and she retorts: 'Ah, you mean that you *have* had some time! You have said the opposite of what you mean.' The laugh is on the boy: if he can be laughed out of his double negatives, so much the better. Yet the teacher is wrong. The two negatives in his sentence do not make an affirmative, for they are neither so meant nor are they so taken by the hearer. According to a very old English idiom, one negative strengthens another. The idiom has ceased to be good English, but it *has not changed its meaning*. The boy is in fault because he is using an obsolete idiom which has become vulgar, not because his language means the opposite of what it was meant to express." But, more's the pity, it is the learned Professor who is wrong, and the teacher is right. Two negatives do make an affirmative, and the boy is in fault because he is using language that says the opposite of what it is meant to express, even though every one would know what he meant. The teacher would be making a worse error in saying that the boy *meant* that he had some time, because, of course, he would not mean that, although his words would really express it. There was a time when such misuse of two negatives as one negative was almost

if not quite universal, but there never was a time when such expression was not really illogical.

AN EXPLANATION.—M. L. P., Boston, Massachusetts, asks for an explanation that must be written in the first person: "In view of what the editor of 'Proofroom Notes and Queries' says, in the August issue, under 'Choice of Form,' I should be glad to have his explanation of the form 'bachelor's-button' in the Standard Dictionary. Also, why did he make proof-reader compound in that dictionary, while he dispenses with the hyphen in *THE INLAND PRINTER*?" *Answer.*—What I said in August applied entirely to possessive phrases of literal meaning, and therefore had no bearing whatever on the term here questioned. My explanation of that form (by the way, if I had determined

practice. If the makers of the magazine had insisted upon the really wrong form proof reader, I should never have written for them much of what they have published on such subjects.

CORRECT EXPRESSION.—C. F., Baltimore, Maryland, desires help in a critical way, thus: "Please publish the correct forms of the following sentences: 'Your son's writing is bad enough, but his spelling is positively awful.' 'A perfect woman is as beautiful as she is strong, as tender as she is sensible.' 'Bills are requested to be paid quarterly.'" *Answer.*—Our correspondent shows what is thought to be incorrect in the first sentence, by underscoring "awful." And such use of that word is incorrect, because it is a misuse with reference to its real meaning; but such misuse has become so thoroughly conventional that effort toward overcoming it is practically useless. No proofreader need consider it necessary to suggest correction to a writer who chooses so to abuse the word. But no objection can hold against one who chooses for his own expression, without making that choice obnoxious to others in any way, a word that really means what it is intended to mean. He may say absurd, ridiculous, stupid, senseless, foolish, grotesque, laughable, irrational, preposterous, unreasonable; or he may use any other adjective that fits the test of real reason; and no person will ever criticise him for it, if he does not show that he is trying to correct some other person's use of "awful." In the other two sentences nothing was underscored, and in the case of the second no misuse of any particular word is evident. The sentiment expressed about the woman seems nonsensical as a whole, but the words are correctly used. A more strictly correct expression of the third sentence would be, "Customers (or patrons, or what one chooses to call them) are requested to pay quarterly." Here again, however, is a corruption of language that has become too conventional for immediate criticism. The late Charles A. Dana used to attack it occasionally, and an incident of his treatment of the subject was amusing. He pretended to assume that what certain eminent persons said could not have been correctly reported, because it contained such a vulgarism, as he called it (and, strictly speaking, it actually is a vulgarism). A few of Mr. Dana's paragraphs may be interesting, in connection with our question. He usually quoted first a sentence from another paper. "'It is surely a love affair, and if it must be given publicity, all right.' Really, ought not such a shocking specimen of ignorant reporters' bad English to be reserved for common occasions? When love is brought in question, correct phraseology and a decent construction of the language should always be exacted even from the most stupid persons." "Mr. Lauterbach, if in his right mind, would never use such shocking grammar. . . . 'They should be given some representation' forms a phrase that his lips could not be shaped to utter. 'Some representation should be given to them' is what so finished a scholar would be sure to say." Writing of "has been granted a year's leave," he said: "It is true a leave of absence may be granted to him, but he can not be granted to a leave of absence. This is a vulgarism, because it is not only ungrammatical, but is used in ignorance of its real character and significance." Another paper noted this and said: "This solecism is too firmly established to be abolished. It appears not only in every newspaper, but among writers who pride themselves on writing correct English, but who are corrupted by bad examples." To this Mr. Dana replied: "Our esteemed contemporary takes too hopeless a view of the subject. The evil can be put down by proper exposure and enlightened discussion. Newspapers and public writers generally employ good English because they have been instructed in it, and know what must be avoided. Let us instruct them in this matter also, and they will come out all right." Nevertheless, it is but too probable that the other opinion was well founded, and that well-educated and even careful writers will continue the use of the bad idiom. No one need ever fear criticism for using the better construction, though, for nothing in it could suggest faultfinding.



NORMAN.

the matter, which I did not, it would have been bachelor's-buttons) is that it is not, as defined in the dictionary, a phrase naming an actual button belonging to or for use by a bachelor (in which sense, of course, it would be bachelor's button), but an arbitrary use of that phrase as the name of a plant. Almost every such name in the Standard Dictionary has a hyphen. Whatever be the reason assigned in any such case for the use of a hyphen, that same reason is equally good in every other case, except a few—as sheephead for a fish—that are established in the close form. One can find such names in books in varying form, and in the International Dictionary about fifty of them have a hyphen and about seventy are given without it; but the variation is simply one of confusion, not at all systematic. I believe in simplification; therefore I adopted the one form for all terms of this kind, as far as real usage left such choice open. Such was the case likewise with other terms. As to proof-reader and proofreader, I have not done what the questioner is probably justified in supposing. The use of the hyphen is my own preference, but I found that *THE INLAND PRINTER* was not using the hyphen, and I simply conformed my practice to theirs, for their work. Proofreader can not be found in any work exclusively my own; but while I use only the one form in my own work, I have no serious objection to the close form for other people's choice. Either of these forms is unobjectionable, and I feel entitled to make my own choice when it does not tend to confuse other people's

WALTER SCOTT.*

IN America the name of Walter Scott has become as indissolubly linked with printing-presses as that of Scotland's bard of the same name is linked with poetry. The success of the modern Scott has been as marked in his line as is the poet's in the field of verse. From the position of pressman to that of head of one of the largest establishments in the world constructing printing-presses seems quite a stride, but Mr. Scott has achieved this prominence in not a great many years, first by laying a foundation in a good education and next by close application and hard work. The immense buildings at Plainfield, New Jersey, over which he presides, and the product turned out there, speak in no uncertain way of his inventive genius, keen business policy and wonderful grasp of the requirements of the modern newspaper or job office.

Mr. Scott was born in Scotland, May 22, 1844. He was educated at the Ayr Academy, studied theoretical and applied mechanics and machine designing, and learned the machine business. In 1869 he visited the principal cities of the United States, and finally settled in Chicago. In that city he was for a number of years a pressman in the office of the *Inter Ocean*, and at one time ran the engine for the paper.

Mr. Scott has a national reputation as an inventor and builder of printing and folding machinery. In 1874 he commenced to construct and improve such machines. He made the first combined machine to feed from a roll of paper, print, cut, paste and fold newspapers in book form, delivering them counted in packs of twenty-five and fifty. He also made the first web machine in this country to print five colors and deliver the product in book form. His first patents were taken out in 1875. His inventions followed so rapidly that the Commissioner of Patents in his report for 1900 mentioned Mr. Scott as one of the thirty-nine inventors who had been granted more than one hundred patents each in twenty-six years. Mr. Scott had obtained one hundred and fifty-six patents in twenty years. His energy and ingenuity have not abated, his patents and applications for patents now numbering over two hundred and fifty. Mr. Scott's inventions have not been confined to a few kinds of machines; they cover the whole range of printing machinery, stereotype, electrotype and other machinery connected with printing. He has made a reputation for himself and his machinery which shall endure long after he is laid at rest.

Mr. Scott's success may be attributed not only to his genius, but also to his ability as a mechanic and business man. He not only conceives the inventions, but attends to design and construction with an exactness of precision which is astonishing even to those skilled in the art, at the same time assiduously looking after the business interests of the concern.

Mr. Scott is a tall, portly gentleman, with a dignified bearing and kindly face. He is fair-minded, generous and a steadfast friend. To know him is to respect and esteem him. He can be found generally at the works, but makes frequent trips to New York, and his imposing figure is familiar to those in the craft there. He delights in "talking shop" on any and all occasions, but seems to have plenty of time when in congenial company to tell a funny story or devote himself to matters outside of his regular work.

The works at Plainfield, New Jersey, twenty-four miles from New York city, are well worth a visit, and should at least have brief mention here. They cover an area of five acres. The buildings are of brick and contain a floor space of upwards of 115,000 square feet, and are connected with each other by means of a narrow-gauge railroad which runs through the buildings and which is 2,300 feet in length. The

yards contain 1,800 feet of standard-gauge tracks, connected with the Central Railroad of New Jersey. The buildings are equipped with automatic sprinklers connecting with the city waterworks, continually under a pressure of seventy-five pounds to the square inch. They are lighted by about six hundred incandescent lamps and sixty-five arc lamps of 2,000 candle-power. The drafting-room is a large room, lighted from three sides and fitted up with racks and drawers for the different drawings. Each class and number of machine is kept separately. All drawings are made exactly to the scale of one-fourth inch to the foot. The next step in construction is the making of patterns, which is looked after in the pattern-shop, where everything is done by machinery. The patterns are smoothly finished and varnished with black varnish, each piece being marked with letters designating the class and number of machine. The patterns are kept in an immense three-story building fitted up especially for this purpose and kept at a uniform temperature for their better preservation. The foundry is fitted up in the most modern style, with convenient smelting furnaces, drying ovens, molding machines, etc. Traveling cranes, operated by power, handle the large flasks and castings and carry the molten metal from the cupolas to the molds. The blacksmith shop, supplied with numerous fires for the blacksmiths, is adjacent to the iron and steel racks, and has modern appliances consisting of massive steam hammers and quick-striking power hammers. The toolhouse is fitted up for the manufacture of special tools and appliances to be used in connection with the large machine tools, such as gear cutters, drills, reamers, standard gauges, jigs and templates. The machine-shop is larger than any of the others, comprising two rooms, each about 60 feet wide by 550 feet long. The machine tools are so placed that the work progresses from one end to the other; as the castings are brought in from the foundry at one end the printing machines become finished at the other.

A description of the details of manufacture can not be attempted in this article. Suffice it to say that printing machines for every character of work, from the ordinary drum cylinder, used in the small country printing-office, to the mammoth printing machine, intended for a modern metropolitan daily, are turned out by the most approved methods.

AN ESSENTIAL TO THE PRINTING TRADE.

"I don't believe in profanity, Hinnissy—not as a reg'lar thing. But it has its uses an' its place. F'r instance, it is issintial to some thrades. No man can be a printer without swearin'. 'Tis impossible. I mind wanst I wint to a printin' office where a frind iv mine be th' name iv Donovan held cases an' I heerd th' foreman say:

"What gentleman is settin' A thirty?" he says.

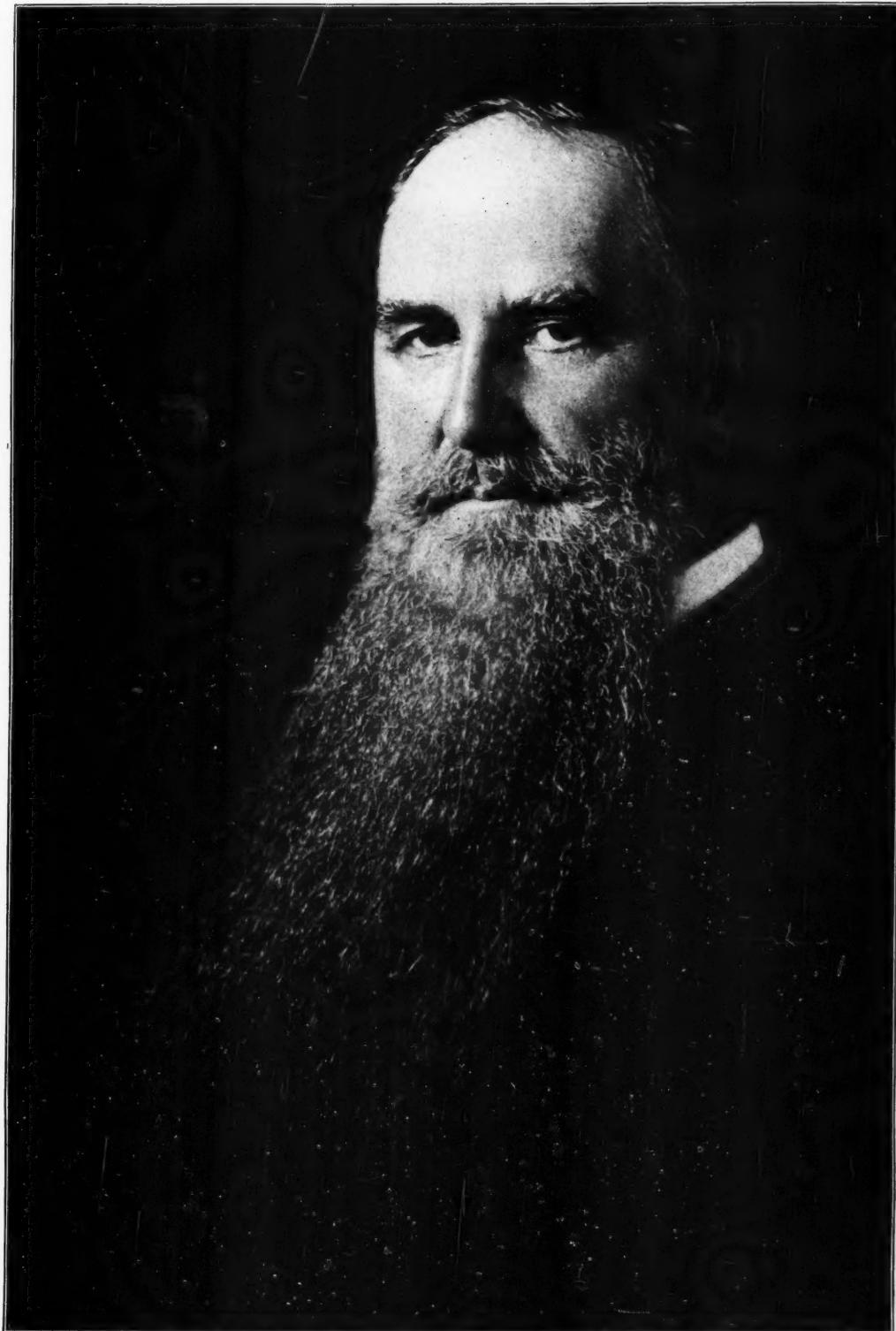
"I am," says a pale gentleman with black whiskers who was atin' tobacco in th' rear iv th' room.

"Thin," says th' foreman, 'ye blankety-blank blacksmith, get a move on ye. D'y'e think this is a annyoal incyclopejee?" he says.

"Ivrybody swore at ivrybody else. Th' little boys runnin' around with type prattled innocent pro-fanity an' afther awhile th' iditor come in an' he swore more thin anybody else. But 'twas aisy to see he'd not larned th' thrade iv printer. He swore with th' enthusiasm an' inaccuracy iv an amachoor, though I mus' say he had his good pints. I wisht I cud ray-nimber what it was he called th' Czar iv Rooshy a'r dyin' jus' as th' pa-aper was goin' to press. I cud've often used it since. But it's slipped me mind."—From "Mr. Dooley on Profanity," Copyright, 1902, by R. H. Russell, Boston, Massachusetts.

SOME days the morning paper is so bad that the self-respecting man will almost choose to talk to his wife at breakfast, rather than read it.—*Puck*.

*First of a series of articles on prominent men connected with the printing, typefounding, press-building and kindred interests. The next will relate to Mr. Merritt Gally, the inventor of the Universal press.—EDITOR.

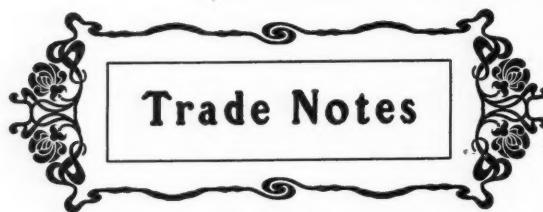


Pirie MacDonald, Photographer of Men, New York.

WALTER SCOTT.

Inventor and builder of Printing Machinery, Plainfield, New Jersey.

(See opposite page.)



THE Quielisch & Weiss Printing Company is a new concern in St. Louis, Missouri.

A new trade paper called the *Iowa Telephone Journal* has been started at Vinton, Iowa. Stanley S. Lichty is editor and publisher.

THE plant of the American Process Engraving Company, Cincinnati, has passed into the control of the Cincinnati Process Engraving Company.

A. C. ROVER has purchased the *Press*, Grand Haven, Michigan, added new type and machinery and equipped the office to do commercial and general jobwork.

GEORGE P. FENNER has been elected president and treasurer of the Babcock Printing Press Manufacturing Company, and Daniel Babcock made secretary of the firm.

THE A. H. Morey Printing Company is a new concern in Buffalo, New York. The incorporators are Alison H. Morey, Eda B. Morey, Clarence W. Benedict and Charles J. McLenan.

OWING to the death of Mr. Alexander Scott, the firm name of Robb, Rogers & Scott, manufacturers of printing-inks, 198 South Clark street, Chicago, has been changed to Robb & Rogers.

WE are indebted to the courtesy of Mr. C. W. Pafflow, of Washington, D. C., for the information regarding the honor paid to the printers of Spain by King Alfonso, notice of which appeared on page 888 of the September issue.

GREENE & VOORHEES, advertising specialists, 116 Nassau street, New York, have recently acquired the Bayre Press, 108 Fulton street—a complete printing establishment—and intend to operate same in connection with their advertising business.

THE founder of the *Petit Journal*, Paris, Mr. Marinoni, has retired from the active editorship of that publication, and his son-in-law has been selected to fill the position. Mr. Marinoni is well known as the inventor of the rotary press which bears his name, the machines being in very general use in Europe.

THE bids for printing election ballots in Minneapolis seem to be considerably higher than last year, and the commissioners imagine some agreement must have been made among the printers to boost prices above a proper figure. The reason probably is that the prices for the previous year were cut so low that no profit was made. The printers show good judgment in asking fair prices.

WILLIS J. WELLS, formerly of the firm of Rogers & Wells, printers and engravers, Chicago, has withdrawn from that company and joined forces with the Binner Engraving Company. The new firm is to be known as the Binner-Wells Company and is erecting a building on Wabash avenue, Chicago, to be fitted up in the most modern style for a complete printing and engraving plant.

THE trade journals of London are expressing their gratification that in the distribution of coronation honors the printing and publishing trades were not forgotten. Mr. Joseph Lawrence, who was knighted, is chairman of the Linotype Company and also of the machinery trust, and Mr. H. Brooks Marshall, also knighted, is at the head of the well-known publishing firm of Marshall & Sons. Sir Thomas Lipton, who was made a baronet, is also reckoned as one of

the craft, as he employs some three hundred printers in his works in Glasgow and London.

THE tenth design in the series of "Jaenecke imps," due for this issue of THE INLAND PRINTER, has been unavoidably delayed in printing and must be held for the November number. The eleventh design will follow as usual in the December issue, thus making the two follow consecutively instead of skipping a month, as previously planned.

THE new grand Opera House in Cincinnati has been decorated in rich and elaborate fashion, and is said by those who have seen it to be charming in design and color. H. L. Bridwell, the artist, whose work is familiar to readers of THE INLAND PRINTER, "accepts the responsibility" for the design of certain decorations in the theater and has made this announcement in a dainty circular addressed to his friends.

ROBERT W. MARTIN has been elected president and Edwin Binney secretary and treasurer of the L. Martin Company, lampblack makers, New York. Mr. Martin is a son of the late Luther Martin, Sr., founder of the L. Martin Company business, and Mr. Binney a member of the firm of Binney & Smith, well known to INLAND PRINTER readers. The executive offices of the company have been removed to 81 and 83 Fulton street, New York.

WHEN the *Herald* moved to Broadway and Thirty-fifth street, New York, people shook their heads and said it was a mistake. The wisdom of the move is now apparent. Announcement has been made that the *Times* proposes to erect a structure for its uses at Broadway and Forty-second street. Business is rapidly moving up town, and it will not be long before other papers will follow the example of the two papers named.

THE firm of Edward K. Graham & Company, formerly in the printers' supply and machinery business, Philadelphia, has been dissolved, the business absorbed by the Paragon Machine Works—the machinery department of the Keystone Type Foundry—and Edward K. Graham made manager. Mr. Graham has been in this line of business for twenty-two years and is thoroughly familiar with it. His many friends will be glad to know of his new connection.

THE press artists of Colorado Springs, Colorado, will give an exhibition of drawings at the Antlers Hotel in that city, opening October 21 and continuing for three days. Original sketches in black and white by such artists as Opper, McCutcheon, Davenport, Steele and others will be shown. Frederick Remington has promised to be present and give a talk on the subject of illustrating. The affair, which is being looked after by the Pike's Peak Press Club, will be made an important social event, the public being invited to act as patrons.

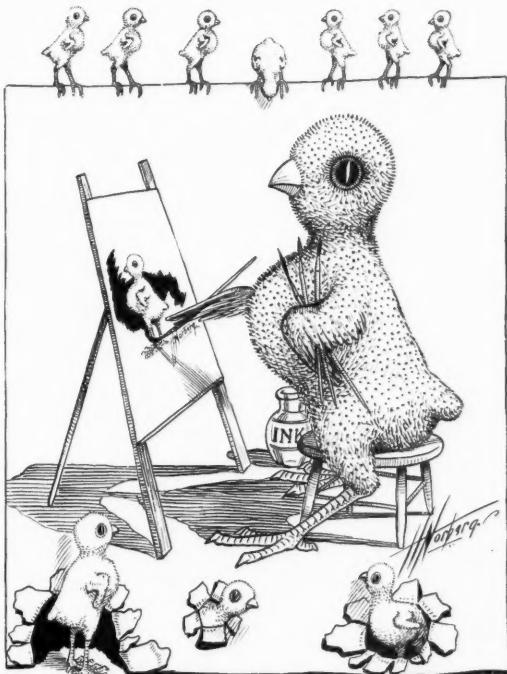
PRINTERS' outings for 1902 are about over and only their memory remains. The A. B. Morse Company, St. Joseph, Michigan, gave its second annual picnic September 12, being an excursion on the St. Joe river to Ox Bow Bend. Two of these pleasant events also occurred in August, too late for mention last month. One was the Smith-Brooks Printing Company's fourth annual wayzgoose, at Dome Rock, in Platte Cañon, near Denver, Colorado; the other, the outing of the employees of Frank B. Williams, Pittsburg, Pennsylvania. All of the outings were eminently successful.

MR. AND MRS. ROBERT RUTTER, of 117 West Seventy-ninth street, New York, celebrated their golden wedding anniversary on September 15. The feature of the day was the presentation of a silver tea service, lined with gold, by the employees of the bookbindery of R. Rutter & Son. The presentation speech was made by James Hunter, who has been in Mr. Rutter's employ for fifty years. Several other employees have been with the firm almost as long. Accompanying the service was a handsome album, bound in levant, containing the names of the donors in the order of their years of serv-

ice. Mr. Rutter is the oldest bookbinder in New York city, having been in business fifty-two years. The presentation was followed by a collation given to the employees. The evening closed with a family dinner at the Arena.

THE marriage of Miss Sarah Crosby, of Oak Park, Illinois, to Benjamin F. Buck, principal of the Lake View High School, took place at Miss Crosby's summer home at Saugatuck, Michigan, on August 12. Miss Crosby is a daughter of the late Frank Crosby, a well-known lawyer in Kane county, Illinois, and belongs to the Massachusetts branch of the Crosbys, one of the oldest New England families. Mr. Buck is a graduate of the University of Michigan, a native of that State, and has occupied the position of principal in the Chicago high school for the past ten years. Mrs. Crosby-Buck has gained a wide reputation by her work as an artist. She has been a member of the Barnes-Crosby Company, artists and engravers, Chicago, for several years, and announces that her interests in that concern and efforts in behalf of its patrons are to be in no wise affected by her marriage.

THE Pacific States Type Foundry, San Francisco, has inaugurated a job composition contest, open to all printers on the coast, and offers prizes that will be an inducement for



A CHICKEN ARTIST.

Drawn by H. C. Norberg, Kansas City, Mo.

employers to take an active interest in carrying the contest to a successful close. The plan is to give away \$100 worth of type, in three prizes of \$50, \$30 and \$20, respectively, for first, second and third choice of specimens submitted from copy of a business card to be supplied to all who ask for it. Besides these prizes in type, the foundry will place orders for 3,000 cards with winner of first prize, 2,000 with winner of second prize and 1,000 with winner of third prize, paying cash for same at the printer's regular rates. Compositors are required to submit ten copies of each specimen, also their full name and address on separate sheet, to be filed for future reference. The contest will close January 1, 1903. Competent judges will be chosen from disinterested parties, to whom the specimens will be submitted by number only.

Notes on Practical Bookbinding

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, \$1.50.

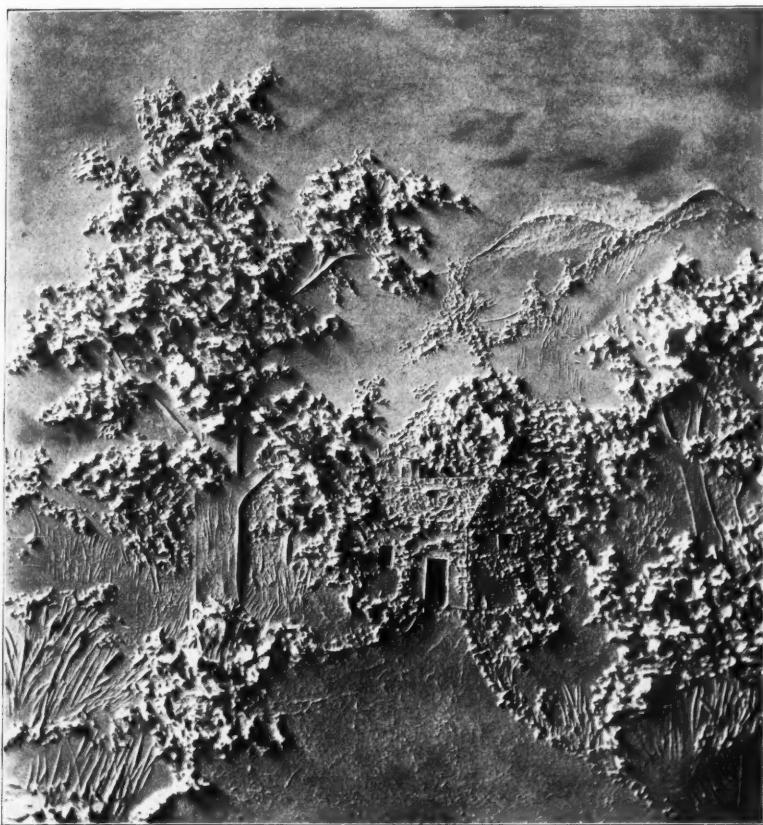
BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, \$1.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, \$2.25.

THE EDUCATION OF BOOKBINDERS.—Many people think that bookbinding is an accomplishment requiring but a short time to become proficient in. From inquiries received this would seem to be the impression displayed by several writers to this department. This is not a correspondence school where novices are taken and turned out as journeymen with a guaranty of success. The old-fashioned way of serving apprenticeship is still considered necessary, and to gain proficiency in the different branches the four years required by the labor unions is rather too short than otherwise. Amateurs with artistic talents may, by paying a few hundred dollars to some noted "extra binder" as teacher, learn the rudiments of that part of the trade in a few months. This, however, is only one of many branches a journeyman should be perfected in.

JOINING SHEETS FOR DOUBLE DOUBLE CAP BOOK.—A. B. C. asks: "Would like to know the best way to join the sheets for a double double cap book—the long way, 600 pages, and how many in a section, what size thread, etc." **Answer.**—Allow at least one-half inch for binding margin when ruling. Divide the stock into four lots, which, for a 600-page book, would be 75 leaves. These we will designate as lots *a*, *b*, *c* and *d*. Lot *a* should be left full size, but cut off the half-inch margin on *b*, then join *a* and *b* together with an eighth of an inch lap joint. Lot *c* should have one-eighth and *d* one-quarter inch cut off, then these two should be joined together with one-eighth inch lap joint. When dry, fold both lots even corners with the shortest sheet on the inside, then insert *a-b* into *c-d* and repeat once. This makes a section of eight leaves, but no thicker in the back than if made up of ordinary folded sheets. Neatness is of the utmost importance here as it has to be done with glue. Sew with No. 18 four-cord thread.

THE BIBLIOMANIAC EDITION OF DEKOCK.—Bookbinders will be interested in knowing that an opportunity is to be given American craftsmen to distinguish themselves before the world, and leave to future generations the highest attainments of artistic workmanship of to-day. The Bibliomaniac Edition of DeKock, to be published in one hundred volumes by the F. J. Quimby Company of Boston, offers this opportunity. The announcement is made that the "cheapest" edition is to be \$50,000 per set, although limited to seven sets. This is a greater number of books to be "extra bound" than has ever before been possible. An outline of the style to be adopted promises much: "Each book is to be double finished and hand-tooled throughout from original designs, and as



A "CLAY-MODELED" DESIGN PRODUCED BY USE OF WEDDING BRISTOL.

A. H. Harrison, in charge of the printing department of the De Kalb Fence Company, De Kalb, Illinois, sends THE INLAND PRINTER a design similar in effect to clay modeling, but worked out by an entirely different process. He works upon wedding bristol stock, attaches no paper or other material to it, the only instrument used in the manipulation of the picture being an ordinary pen-knife. The above reproduction, from a photograph of the design, will be acknowledged as a close imitation of clay modeling, the effect being even sharper than much of the work turned out by that process. The plan may not have any commercial advantages, but it is certainly interesting and original.

Paul DeKock was descended from an old Dutch family and the tulip is the national flower of Holland, this flower will be inlaid in variegated colors on the outside covers, with the stem of the flower running the full length, the leaves inlaid in green, and the lily of France running diagonally across the cover, color effects to be produced by elaborate inlays. The back will likewise be inlaid with tulips and lilies. The doubles will be treated in similar manner, and as further embellishments, fourteen karat gold clasps, made from original designs, in keeping with the other decorations, will be used.

THE ART AND HANDCRAFT OF BOOKBINDING.

It is curious to note that, while every other branch of the printing and allied crafts has made such great advances in the last fifty years, the art of bookbinding, and especially of library or "extra" binding, has practically undergone little or no change.

In this connection, care must be taken to discriminate between library or "extra" binding and publisher's or "edition" binding. The first is entirely handwork, calling for the exercise of considerable skill and taste; the second is done almost entirely by machinery.

Boards with paper labels was the first publisher's style. Changes in the material and form and decoration have been introduced from time to time, and it has gradually emerged from a purely manual operation to a position in which most of the work is done by mechanical appliances at a speed of

production which would have made the hair of the hand-worker of fifty years ago stand on end.

"Binding and printing," says a well-known writer, "have afforded more pleasure and happiness to people of culture than any other art. Yet publishers and printers too often ignore the possibilities of the binder's art, supplying him with paper as rigid as iron or as spongy as tissue, and then looking for flexibility in the one and solidity in the other." The modern "edition" binder doesn't trouble much about these conditions—he simply ignores them. His mechanical appliances knock every kind of material into shape, presentable and sufficiently strong to hold together fairly well for a year or two without rough usage, and there his interest ends.

With the library or "extra" binder matters are altogether different. The modern library binder is a lineal descendant of the ancient binders; his principles are the same; his methods and tools are almost identical—the beating-hammer, the sewing frame, the forwarder's hammer, the laying-press and cutting-plow, and the finisher's tools, fillets and rolls, are all similar to those used by the craft four hundred years ago.

The points to be considered in the binding of a book are strength, solidity, sufficient flexibility to allow of easy opening, and lastly, decoration.

Every printer knows that a sheet of bookwork can not be read until it is "folded." On accurate folding depends equal margins and squareness of page. Then the different sheets must be arranged consecutively ("gathered" and "collated") before being sewn, which is done on strong linen bands or cords, set at regular intervals apart, when the work begins to assume book shape.

The duty of the collater is to see that the book is quite perfect in its order of pages, to place and fasten in position the plates, maps, or other similar matters to their respective leaves. Being responsible for the solidity of the book, it is his work to press, roll, or beat the sheets and prepare the volume for the sewer.

After the collater comes the sewer. Sewing is the foundation of bookbinding. The thread should be of the best quality. The cords upon which the sheets are sewn, to secure sheet to sheet and the whole to the boards, should be of good hemp and long fiber. It may be noted that too thick a thread gives too round a back, too thin a thread too flat a back. The strength of the book is in its sewing. A badly sewn book has but a short life.

After this comes the "forwarding," comprising the processes of "gluing," "rounding," and "backing." The forwarder is responsible for the shapeliness, squareness, and solidity of the volume. The boards are "laced" to the book with the bands the volume is sewed on, and the volume is then placed in the standing press for at least twenty-four hours to dry. While in the press the back is soaked with paste, and all the refuse of outside glue is cleansed off. When the book is dry, it is

taken from the press, the edges cut, and then sent to the gilder or the marbler.

An appreciative collector would preserve uncut all books that came into his hands in that state, gilding the tops only; but if the edges have once been cut, and a handsome and permanent binding is desired, they should be "full gilt"—i. e., on all three edges.

"Headbanding," the silk or cotton finish at the head and tail, next follows, and is the work of women. In early times the headband was twisted as the book was sewn, and was given additional strength by being laced into the wooden boards then used.

Then comes the selection of the particular leather in which to cover the book. Sheepskin is the commonest leather used for binding; but, whether unsplit as "roan," or split as "skiver," it is very tender, easily rubs, and soon looks shabby. "Persian" is better than sheepskin, and only a little dearer. Colored calfskin is very beautiful—it is soft and pleasant to handle; its delicate tints and brilliant colors, with contrasting colored labels for titles, give variety and beauty. "Russia" is of the same nature as calfskin, is more brittle than English calf, and its red color fades very quickly. It has nothing but its scent to recommend it, and has not the quality to resist insects. No leather for fine binding is equal to that made from the skin of the goat. The best morocco leather is made from goatskin, and goatskin only. Levant morocco, the skin of the monarch breed of goat, is the skin *de luxe* for bookbinding. It is superior to all others in strength and grain, and in the beauty of finish which its surface is capable of taking. Turkey morocco has all the requisite qualities for fine and durable binding, and for strength comes next to Levant. Its surface, when grained hard, will resist wear and tear longer than any other leather, while its appearance is always rich and satisfactory. A well-known authority says "Bind, therefore, your volumes as often as you can in Turkey morocco, and your choice ones in Levant."

"Covering" is the next operation. The leather chosen is cut the exact size, and carefully shaved down to the required thickness: different leather demanding different treatment; the knife used for paring is very sharp, and to keep the proper edge on it requires much practice. If too much substance be taken away, the leather loses some of its strength; if too little, the book will not open properly at the junction of board and book. The cover, when pasted, is gently placed upon the book, the bands sharpened up, and the edges turned in on the boards. Twenty-four hours are allowed for it to dry after being covered. It is then further advanced by having the ends pasted to the boards, or, if half-binding, the corners and side papers are attached.

Having decided on the particular kind of leather to cover the book, the style and character of the finishing comes next into consideration.

The "finisher" is the decorator, and generally his work commands most attention. It must not, however, be supposed that a book should be fully tooled to be decorated. Often a book covered with a good piece of leather with suitable and well-worked lettering is more artistic than one elaborately tooled. The finisher should be a fairly good draftsman, to enable him to make his own designs; he should possess quick perception, to grasp any idea that may be given him to work from; he should have a knowledge of styles, for in bookbinding there are many known masters, such as Grolier, Gascon, Eve, Derome, Roger Payne, and others. In finishing, the leather must be prepared to receive and hold the gold leaf, and the requisite heat at which to use the tools must be acquired by experience, different kinds of leather demanding different degrees of heat. The work of the finisher is of an exacting character, and calls for exercise of considerable taste, skill, and patience.

The difficulties a binder meets with are many. He is often

held responsible for what may seem bad workmanship, when the book has perhaps been injured by careless treatment, or suffered from damp, heat, or the many causes that so easily damage paper, leather, or boards.—*The Press, London, Eng.*

BRET HARTE'S LAST POEM.

In *Harper's* for October, Bret Harte's last poem, found after his death, is printed for the first time. It was written at the time of the death of Queen Victoria. The poem is reprinted in full:

When your men bowed heads together
With hushed lips,
And the globe swung out from gladness
To eclipse,

When your drums from the equator
To the pole
Carried round it an unending
Funeral roll,

When your capitals from Norway
To the Cape
Through their streets and from their houses
Trailed their crape,

Still the sun awoke to gladness
As of old,
And the stars their midnight beauty
Still unrolled,

For the glory born of goodness
Never dies,
And its flag is not half-masted
In the skies.

WHAT IS "LLOYDS"?

Primarily "Lloyds" is a corporation employed in marine insurance and having a world-wide agency for the collection of marine intelligence. Incidentally other insurance is taken. "Lloyds" had its origin in the enterprise of Edward Lloyd, a London coffee-house keeper, whose place, opened in 1688, became a resort for shipowners and ship captains. So much was learned of marine matters and so general became the interest in this information, that in 1692 an office was opened in Lombard street, and shortly afterward *Lloyd's News*, a paper issued three times a week and devoted to shipping news, made its appearance. Adverse criticism by the paper of the British government, coupled with a demand for an apology for an item of news which appeared in the paper, decided Mr. Lloyd to discontinue the publication. The insurance feature of "Lloyds" originated from a method of mutually insuring or "underwriting" each other's shipping risks by the owners frequenting Lloyd's establishment. Their method of doing this was to subscribe or "underwrite" their names to a document which stated the amounts that each was willing to give in the event of disaster to the risk. The present system of "Lloyds" does not differ in any essential particular from the method employed at the beginning, but it is much better organized and the business has been vastly increased in volume. Its radius of operation now practically covers the whole world.—*Scientific American*.

THE JUNIOR LINOTYPE A PRONOUNCED SUCCESS.

The Mergenthaler Linotype Company state that a report is being widely circulated that they have discontinued building the Junior machine and that it proved on trial to be a failure. These reports are false and without the slightest foundation. The Junior is being made in large numbers, it works satisfactorily, shipments are being made and the machine is now in highly satisfactory use in the offices of purchasers.



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BY N. BROCK

Photo by Brock, Asheville, N. C.

WEARY WILLIE.

This month it is the

HAVENS SERIES

As elegant an italic face as you may ever hope to see. One that is useful for every description of work, from the daintiest menus, programs and cards to the average circulars and magazine advertisements. This series, like all our other celebrated faces, is cast on

Standard Line and Unit Set

*in ten sizes, from 6-point to 48-point, inclusive
Better get a supply of fonts at once for the fall business*

Originated and manufactured only by the

INLAND TYPE FOUNDRY
Saint Louis and Chicago

HAVENS SERIES

Prices of Fonts

6-Point.....	38a 16A.....	\$2.00
8-Point.....	36a 15A.....	2.25
10-Point.....	30a 15A.....	2.50
12-Point.....	26a 12A.....	2.80
14-Point.....	22a 12A.....	3.00

HAVENS SERIES

Prices of Fonts

18-Point.....	16a 8A.....	\$3.20
24-Point.....	12a 5A.....	3.50
30-Point.....	10a 5A.....	4.30
36-Point.....	8a 4A.....	5.00
48-Point.....	5a 4A.....	7.25

6A. 9a

36-Point

\$7.00

STRATFORD Old Style

Made in 6, 8, 10, 12, 18, 24, 30, 36 and 48 point, including paragraph marks

ONE LINE

22A. 36a 10-Point \$2.75

USEFULNESS OF STRATFORD O. S.

¶ Is readily seen in the sharp lines, also in a very deep cut of the letters. All printers admire type that will produce a sharp and clean cut finish. THE STRATFORD OLD STYLE TYPE is made so as to produce the above effect, and anyone who has this series of type can obtain the desired and

26A. 40a 8-Point \$2.50

TYPE Manufactured by H. C. HANSEN, made on One Line and Unit Set. ¶ Type cast on One Line, Unit Set, makes justification easy and simple, as it does away with paper and cardboard. The work can be done quicker and with better results, as the form will be solid, allowing no chance for it to spring or swell in locking-up forms. Compositors will be pleased to have a type in use that will justify with a one line, saving time, also trouble.

ONE LINE

8A. 12a 30-Point

36-Point

\$7.00

12A. 20a

18-Point

\$3.60

NEW TYPE FACES
manufactured at 190-192
Congress St., Boston, in
all the Leading Styles.

10A. 15a

24-Point

\$5.00

OUTFITS ARE
furnished at very
short notice. 268

4A. 6a

48-Point

\$8.00

CHOICE
Designs 8

PARAGRAPH MARKS



\$1.00 PER FONT

Put up in 6, 8, 10, 12, 18, 24, 30, 36 and 48 point sizes

UNIT SET

30A. 44a 6-Point \$2.25

MADE IN NINE SIZES. ALL SHOWN IN THIS SPECIMEN.

¶ For high class booklet, pamphlet, magazine, newspapers, also general commercial work this is a series that will be most serviceable and give the best satisfaction. Made on the One Line, Unit Set. Manufactured by H. C. Hansen, Type Founder, 190-192 Congress Street, Boston, where all work is overseen by Mr. Hansen, in the various branches of manufacture. This ensures the best of workmanship, prompt delivery of orders, and square dealings to all patrons purchasing large or small orders. All orders sent by mail receives quick, careful and prompt attention. Clerks are expert in their line of delivering the mail orders. No order too large, none are too small, all patrons treated equal.

18A. 28a 12-Point \$3.15

BOOKS, MAGAZINES, Etc., Etc.

¶ Printed in this Type, gives best satisfaction to all readers of literature. It is clean, sharp cut, easily read, and saves strain on the eye. It should be used by all the printers

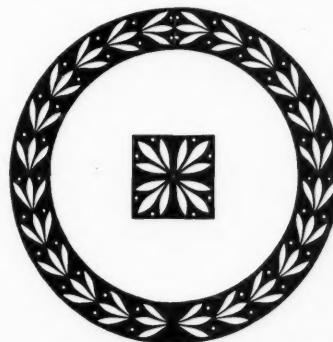
UNIT SET

Manufactured and sold by

\$6.00

H. C. HANSEN, Type Founder,
190-192 Congress Street, BOSTON, MASS.

TWO ATTRACTIVE AMERICAN BORDERS



VICTORY BORDER

PRICE PER FONT, \$2.75



CHARACTERS IN A COMPLETE FONT

8 1 9
 6 2 7
 4 3 5

These Borders are very effective when worked over a solid tint

GALT BORDER

Characters in a Complete Font

1 2 3 4 5 6

PRICE PER FONT, 3 FEET, \$1.75

AMERICAN TYPE FOUNDERS COMPANY
ORIGINATOR OF POPULAR BORDERS

THE ADVER CONDENSED SERIES

60 POINT

4 A \$3.55 6 a \$3.45 87.00

ADVER CONDENSED Is the Letter for Forceful Display

24 POINT

20 A \$1.55 18 a \$1.95 \$3.50

POPULAR WHEREVER USED
Type and Borders Made by
American Type Founders Co.

10 POINT

20 A \$1.00 44 a \$1.25 \$2.25

A GOOD TYPE DESIGN IS THE VITAL SPARK OF AN ADVER
OUR best energies are put into the preparation of bright
 and attractive Type Styles that please the merchant
 who pays for printing. Adver Condensed is one of the
 coterie that gives forcefulness and vitality wherever used

18 POINT

12 A \$1.35 22 a \$1.65 \$3.00

MAKER OF FASHIONABLE ADTYPE
Handsome Designs for Job Work to
Captivate the Most Fastidious Taste

8 POINT

22 A \$0.90 45 a \$1.10 \$2.00

APPROPRIATE SUGGESTION FOR PROGRESSIVE PRINTERS' PERUSAL
BEAR in mind the various tastes of your customers and so far as
 practicable select printing material best suited to the character
 and quality of the work demanded. Our productions are so varied
 that everybody's taste can in every particular be catered to, thus im-
 parting individuality to the work of precise and profitable customers

ADVER CONDENSED—STYLE OF FIGURES

\$1234567890

American Type

◆

Are you looking for novel effects?
 Are you studying the art "How to be different?" If you are, there is a fountain of inspiration to be found in the Original and Fashionable Type and Border Designs made by the American Type Founders Co.

◆ ◆ ◆

They are the styles that attract the dainty as well as the most fastidious. We can please all tastes. Our types are the best designed and therefore preferred by most

◆

ADVERTISERS

All the great weekly and monthly magazines use it. Consult our Type Book and you will prove it so. Our type is of original and

Stylish Design

◆ ◆ ◆

For the convenience of customers we have Branches in all the principal cities of the United States.

AMERICAN TYPE FOUNDERS COMPANY

Originator of Type Fashions

AMERICAN TYPE FOUNDERS COMPANY ORIGINATOR OF DISTINCTIVE ADTYPE

THE ADVER CONDENSED SERIES

72 POINT

3 A \$5.00 5 a \$4.00 \$9.00

An Adtype That Pleases

ASK FOR

**MONROE'S
FOOTGEAR**

THE BEST FOR
MEN AND BOYS

\$3.50



Distinctly the latest thing,
and decidedly MONROE in
style and quality. Patent
Calf, Vici Kid and Russet.

Monroe & Co.
MANUFACTURERS
DENVER, COLORADO

12 Point Mercantile Border No. 236. Per font, 5 feet, \$1.60

48 POINT

4 A \$2.75 7 a \$2.75 \$5.50

UNIQUE AND SHOWY Design for the Printer

14 POINT

16 A \$1.25 32 a \$1.50 \$2.75

EFFECTIVE HIGH-CLASS ADVERTISING IS
WHAT CATCHES THE EYES OF READERS
The American Type Styles will help you
materially in achieving the Best Results

36 POINT

6 A \$2.20 10 a \$2.30 \$4.50

ADVER CONDENSED SERIES Another American Type Style

12 POINT

18 A \$1.15 36 a \$1.35 \$2.50

THE PRIME OBJECT OF ALL PRINTED MATTER
IS TO ATTRACT ATTENTION. HOW TO SECURE
this and thereby add to its value is the study
of wide-awake printers who seek to meet the
demands for "the best" in modern typography

30 POINT

7 A \$2.00 12 a \$2.00 \$4.00

A HELP FOR PUBLICITY MAKERS Adver Condensed—One of the Best

FOR SALE AT ALL HOUSES OF THE **AMERICAN TYPE FOUNDERS COMPANY**



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no courtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

SOME booklets gotten up by the *Enquirer*, Yorkville, South Carolina, are good specimens of neat composition and fine presswork.

A SEPTEMBER calendar blotter sent out by Chase Brothers, Haverhill, Massachusetts, is a neat piece of display composition and good presswork.

BETZ & ORR, East Liverpool, Ohio, have issued an attractive blotter for September. The ad. is effectively worded, and should prove a good trade-bringer.

A FEW samples of note and letter heads from Syl. Lester & Co., Atlanta, Georgia, are set in a very artistic style, and finely printed in silver bronze and colors, making most attractive office stationery.

SOME cards, letter-heads, envelopes, etc., submitted by Wilmer L. Good, Harrisonburg, Virginia, are neat in style, artistic in design and effective in display. Presswork is clean and of good quality.

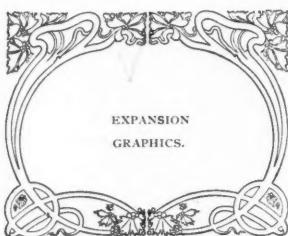
C. E. CUNNINGHAM, "Printer-Artist," Newton, Mississippi.—Your circular, "Are You Out?" is a well-displayed, neatly balanced piece of composition. Your choice of colors is harmonious, making the circular very attractive. Presswork is excellent.

A PACKAGE of office stationery and general commercial printing has reached us from the office of the *Evening Telegram*, St. John's, Newfoundland. The composition is all done in first-class style, showing neatness and care in execution, and the presswork is uniformly good.

THE Inland Printing Company, Wichita, Kansas, sends several samples of jobwork, most of them being checks for various banks, all of which are of tasty design and well printed. The rulework on the business card of the house could have been improved upon, however.

A CARD for the *Daily Tribune*, Florence, Colorado, set by T. B. Cumbow, is an excellent piece of rule, border and type display, attractive in appearance and neatly finished. The presswork, by W. E. Norton, is good, the plain black specimen being the best. The red on the other samples does not improve them.

THE Kenrus Electro Company, Cincinnati, Ohio, have sent out a sheet showing a number of ornamental designs, for use of printers,



called "Expansion Graphics." Copies of the specimen sheet may be had on application. We show one of the designs herewith.

THE Woodruff Advertising House, Ravenna, Ohio, is in the field with calendar backgrounds, some of which are very striking. The variety of designs and quality of the half-tones used by this house ought to bring large orders. Printers looking for attractive calendar backgrounds should send for samples.

THE August number of the *Type Founder*, issued by Barnhart Brothers & Spindler, in Chicago, has made its appearance, and is up to the usual standard. The publication is issued quarterly, and is sent to all printing-offices throughout the United States, Canada and Mexico. Printers who have not seen it should send for a copy.

By courtesy of Messrs. Genzsch & Heyse, typefounders, etc., Hamburg, we are in receipt of an exceedingly handsome specimen book of that foundry, recently issued. A large number of beautifully cut letter

faces are shown, with numerous initials decorated and rubricated with that minute care and taste for which the German nation is celebrated.

JOHN A. KERSHAW, of the advertising department of the *American Machinist*, New York, sends booklet entitled, "Touchin' on and Appertainin' to the American Machinist." It is printed on buff deckle-edged stock in blue and red, with miniature of the cover-design of the paper attached to the front cover. The arguments are convincing and should bring results.

THE *Call*, of Lafayette, Indiana, has issued a pamphlet showing a number of views of its offices, including all departments, from the business office to the art department. One of its features is an illustration of the press recently put in. The pamphlet indicates that the *Call* has a well-equipped office, and it is a pity that the work was not a little better carried out on this particular job.

PAMPHLETS and cards from the printing department of the National Cash Register Company, Dayton, Ohio, are fine specimens of printing in colors from type and half-tone cuts. The work is artistically designed and executed, composition and presswork being of best quality. Great pains are taken by this company to get the best results from its printing plant, in which it employs artists in all branches.

"Sunset," published monthly at San Francisco, California, by the Southern Pacific Railway Company, is a well-edited and handsomely printed publication of 132 pages, 7 by 10 inches in size. It is freely illustrated with half-tones, and the articles are written mainly about the

IT IS HARD TO GET HARD

Neat, Artistic and Original Designs
in Printing are not Hard to get at

ROBERT F. MILNE'S.

PLYMOUTH SHOP. 921 DAVIS STREET.
Telephone 247. EVANSTON, ILL.

CARD TO ADVERTISE A PRINT-SHOP.

An Evanston, Illinois, printer takes the prevailing scarcity of coal as a text for his advertisement, attaching a piece of anthracite coal to the corner of his announcement. It made a hit.

Western country and Western people, but are of a most interesting character. The subscription price is \$1 a year, and the magazine is well worth the money.

WILBER JONES, manager of the *Southern Furniture Journal*, High Point, North Carolina, sends copies of recent issues of his interesting journal. The publication is now in its third volume, and has a very prosperous appearance, not only from its general get-up, but from an advertising standpoint. So far as typography goes the publication is extremely creditable. It is gratifying to note that the South can turn out such excellent work.

From the press of J. A. Topping & Co., Detroit, Michigan, we have received a souvenir program of the Ohio-Michigan Photographers' Association convention, held at Cleveland, Ohio. The work is artistically designed, the composition very tastefully displayed and presswork above criticism. Half-tone illustrations are reproductions of photographs by prominent members of the association, and they have been treated in the best manner by both engravers and pressmen. The souvenir is one well worthy of preservation.

LETTER-HEADS, folders, programs, etc., from the Rockville (Conn.) *Journal*, are very good samples of letterpress printing. Type display is neat and artistic, and presswork of good quality. Specimen marked "A," a bill-head in two colors, is a good piece of rulework and neat display, the type used being Blanchard and Blanchard italic; the presswork is as good as the composition. No fault can be found with such work. The announcement, "We Want Your Money and Your Life" is very attractive and novel piece of printing.

"OUR CUTS TALK." Thus says a beautifully embossed title, printed in red, black, gold and silver on the cover of a portfolio issued by the Williamson-Haffner Engraving Company, Denver, Colorado, containing examples of the various styles of engraving done by this well-known house. Half-tones from photographs, wash drawings, oil and water colors, and line engravings from pen-and-ink sketches; examples of printing from "Duo Platinum" plates; color prints from photochromotype, or three-color plates—all are shown printed in the highest style of the pressman's art, on finest quality of enameled stock. The printing is done by the Williamson-Haffner Company in its own establishment,

so that the best results obtainable from the use of high-grade cuts in the hands of experienced pressmen are shown.

CHARLES HELLMUTH, New York, sends two hangers, copies of which he has recently been distributing among his customers. One exhibits

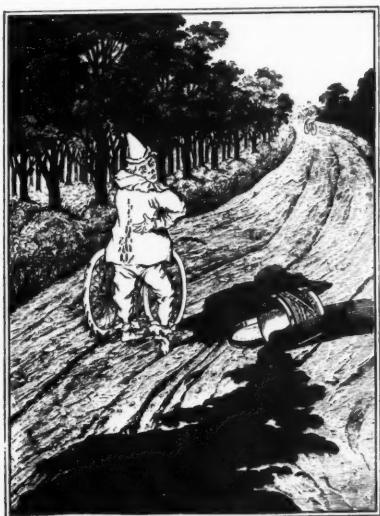


DESIGN USED TO ADVERTISE INK.

Courtesy Charles Hellmuth, New York.

the brilliant scarlet ink made by his firm; the other the chrysophane blue. The cuts used to show these colors are attractive. We reproduce them on this page.

THE REPUBLICAN PUBLISHING COMPANY, Hamilton, Ohio, is prepared to undertake the manufacture of catalogues of the highest class for any line of trade. Sample catalogues of carriages, buggies, etc., machinery



DESIGN USED TO ADVERTISE INK.

Courtesy Charles Hellmuth, New York.

of every description, and other lines in which high-grade half-tone cuts and printing are principal features, have been prepared for use as indications of what this house stands ready to accomplish. Cover-designs in colors and gold are very artistic. Specimens before us surpass anything previously submitted of this character, the work on which is superb.

A PACKAGE of commercial stationery, programs, cards, booklets, etc., from the office of the Canastota Bee and Journal, Canastota, New York, shows that the office is equipped with a collection of up-to-date type faces and a printer who knows how to use them to best advantage. The samples before us are neat and artistic in display, and presswork is

of excellent quality. The program of the Fortnightly Club is a good piece of letterpress printing in two colors. The foreman, W. P. Delaney, is to be complimented on his taste and ability in designing and carrying to completion such a variety of work in such a faultless manner.

THE TRIBUNE PRINTING COMPANY, Minneapolis, Minnesota, recently printed a small fur catalogue for the firm of G. H. Lugsdin & Co., of that city. It is a booklet of twenty-four pages and cover, 4 by 7 inches in size, printed on fine enameled stock. The half-tones of fur cloaks, capes, etc., are of excellent quality, and have been artistically treated by both engraver and pressman. Composition is neat, being all in Caslon Old Style. The cover is of imitation birch bark, with design by Francis West, showing an Indian in his canoe holding up to view an otter skin. Taken as a whole the catalogue is a fine specimen of letterpress printing.

GATCHEL & MANNING, Philadelphia, have designed a calendar back for the *Morning Call*, Paterson, New Jersey, which is an interesting specimen of modeling. The center shows Passaic Falls, and about this



CALENDAR DESIGN.

are arranged the locomotive engine, the silk loom, and other devices indicative of Paterson's industries. A miniature is here shown by the courtesy of the firm.

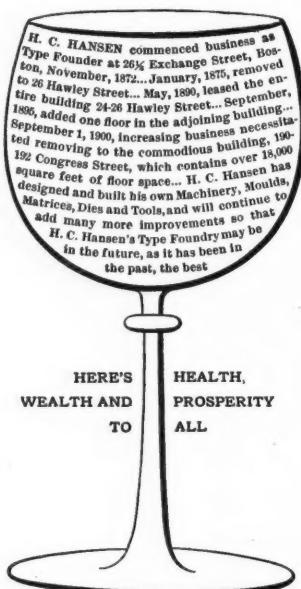
THE ENGINEER PUBLISHING COMPANY, Cleveland, Ohio, sends a copy of its semi-monthly paper, the *Engineer*, and asks wherein the setting of advertisements and the presswork could be improved. For a paper of that character we consider the advertisements very well set. It will be impossible to take up each individually and state wherein it could be improved. Advertisers have so much to say in reference to the arrangement of their ads. that suggestions from the printer are often not in order. The principal thing is to please your customer, even if typographical effect has to be sacrificed. Considering the paper used, the presswork looks fairly well. Half-tones, of course, print better on enameled stock.

THE MATTHEWS-NORTHRUP COMPANY, Buffalo, New York, has prepared a calendar for 1903 of most artistic design. The background for each month shows a reproduction in colors of a work of art, twelve separate pictures, each selected for its art value and its general interesting character. This is a most attractive calendar for the use of any business house, as space is provided for the insertion of name and business card, which the Matthews-Northrup Company would be very willing to print on all orders furnished them. This is the best calendar we have seen for a long time, and is one that will make friends at first sight. It will grace either a parlor or office, and will always be looked upon with pleasure, for its artistic beauty will compel admiration.

COLE BROTHERS & CO., Philadelphia, Pennsylvania.—The copy of the *Dog*, submitted by you for criticism, is before us. We do not admire

the style of display used in the ads.— or rather the *want* of style. Why not adopt a uniform border for each page, and not a different border for each ad.? The present method of ad-setting gives one the idea that you wished to show how many kinds of borders you have in your office. The ad. display is in general very poor. Apart from this the make-up of the magazine is very good. The half-tones appear to be of good quality, and the presswork is away ahead of the composition — this is the best feature of the publication. We think a stronger color than orange for the border rule and running title would be an improvement, as the title is at present very weak, with the exception of the first page.

A book of eighty pages and cover, $6\frac{3}{4}$ by $10\frac{1}{2}$ inches, entitled, "A Greeting from the South to the S. A. F. and O. H., 1902," is published by Daniel B. Long, Buffalo, New York. Printed on fine enameled stock, beautifully illustrated with half-tone views of Asheville and the South, and with marginal illustrations of flowers and branches, the work is prepared for and issued by the Board of Trade of Asheville to



SPECIMEN OF TYPE COMPOSITION.

Design used on card sent out by H. C. Hansen, typefounder, Boston, Massachusetts, celebrating the thirtieth anniversary of the founder.

the Society of American Florists as a souvenir of its meeting in convention in the "Land of the Sky." No pains have been spared or expense considered in the getting out of this work, and the result is "a thing of beauty." On the cover is a spray of holly, printed in dark green, with berries in bright red, and embossed so that it looks almost like the natural thing. It is a work of which all concerned in its production may well feel proud.

THE Western Reserve Trust Company, Cleveland, Ohio, has had prepared and issued a booklet entitled, "Nature's Thriftywise and Otherwise," in which birds, animals and insects are described in verse, and illustrated by the artist as preparing for the future when trouble may overtake them. The object of the book is to incite persons to the cultivation of thrifty habits, while it is prepared in a form attractive and suitable to children, to whom it will prove an acceptable gift-book. It is of square shape, $5\frac{3}{4}$ by $5\frac{3}{4}$ inches, printed on imitation parchment in many brilliant colors, with quaint lettering and figures. The book must be seen to be appreciated at its full value. The designs and verse are by C. K. Reese, and the printing is by the A. C. Rogers Company. The Western Reserve Trust Company ought to find this book a very remunerative advertisement.

A copy of the first issue of the *John L. Whitman Moral Improvement Association Journal*, a new publication issued at the County Jail, Chicago, has reached THE INLAND PRINTER. The paper, which is to appear semi-monthly, is a neatly printed sheet of sixteen pages, devoted to the betterment of those in the jail, and to furnish a field of worthy endeavor for the prisoners who otherwise would have nothing of an elevating character to occupy their time. Jailer Whitman is the publisher, while W. H. Howard, a prisoner serving a year for embezzlement, and S. George D'Essau, convicted on fraud and awaiting sentence, are the editors. H. S. Mills, of the Mills Novelty Company, a Government prisoner, is the business manager of the paper. The publication is

undertaking a good work, and can not fail to be helpful. THE INLAND PRINTER wishes it all success.

We have received from C. B. Cottrell & Sons Company, New York, a sheet of specimens of three-color work done on their presses. The pages are from a portfolio issued by the Robert Graves Company, the presswork by Edward Stern & Co., Inc., Philadelphia, and the plates by the Electro-Tint Engraving Company, of the same city. A catalogue showing reproductions of interiors of rooms intended for a wall-paper house is quite a severe test of three-color plate making and printing. Those having the work in hand have carried out the color schemes remarkably well, and effects have been produced which would have been considered impossible some years ago, except by lithography. The sheet speaks well as to the capability of Cottrell presses for fine register work. The printers certainly must be satisfied with the machines, as in addition to the twelve Cottrell presses already running they have recently placed an order for eleven more.

THE Reporter Printing Company, of Fond du Lac, Wisconsin, is sending out an advertising novelty, in the form of a pocket-book, made of alligator-grained paper, protruding from one end of which are two slips printed in imitation of bank notes. Within the cover is a folder, neatly set and printed in black, with red border rules, on each page of which is set forth some of the good points of the *Reporter*, and calling attention to the good quality of the jobwork done by the company. On one page, referring to a notice recently given in this department, they have this to say: "THE INLAND PRINTER is a journal edited and printed by past masters in the printing profession. It is the printers' Bible. What it says is law, and is taken everywhere, at all times and by all members of the craft, as authority." The *Reporter* has learned a few things from THE INLAND PRINTER, and is generous enough to acknowledge the same. Thanks.

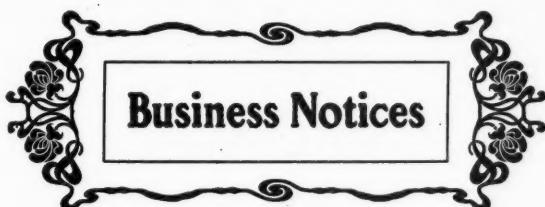
HOW A CABLEGRAM TRAVELS.

To pay practically \$25 for a brief ten-word message to the Philippine Islands may seem extravagant, but when one reflects that it travels three-fifths of the distance around the globe, in completing the journey, passing under the direction of half a dozen different companies, the cost seems far from exorbitant, says a writer in a popular magazine. The ordinary course of such a message would be from New York to Cape Breton, Nova Scotia, thence to Heart's Content, Newfoundland, where it dives under the Atlantic, to reappear on the coast of Ireland. From here it is forwarded to London, which is the great center and clearing-house for the cable business of the whole world. From London the message will be forwarded either across the English Channel and overland to Marseilles, or by the Eastern Telegraph Company's line around the Spanish peninsula, stopping at Lisbon. Through the Mediterranean the route leads to Alexandria, across Egypt by land, down the Red Sea to Aden, through the Arabian Sea to Bombay, over India by land, across the Bay of Bengal to Singapore, along the coast to Hong Kong, and across the China Sea to Manila. Notwithstanding the many lands and many hands through which it passes, the message is forwarded with reasonable promptness, with perfect secrecy, and all the way in English.



Photo by George H. Luther, Austin, Ill.

JEANNETTE HAVING FUN AT THE BEACH.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE Multiplex Press Punch will hereafter be manufactured and sold by the Edmonds-Metzl Manufacturing Company, 778-784 West Lake street, Chicago, who will add several new sizes of punches and dies and improve this device wherever possible.

THE recent remarkable increase in the demand for numbering devices for special presses has largely added to the business of the Bates Machine Company. It is prepared to design and build numbering heads for Harris presses or for any other special work. For regular models, see page 118.

A NEW STYLE OF SCRIPT.

Frank McLees & Brothers, engravers and printers of Cerotypes, 216 William street, New York, are getting out a new style of script. Their work in the wax engraving line shows a beauty of design and careful finish which leaves very little to be desired in the way of improvement. That this is appreciated is evidenced by the large amount of work being turned out by them.

DURANT COUNTERS.

W. N. Durant, Milwaukee, Wisconsin, maker of the Durant counter for printing-presses and other machines, has issued a pamphlet showing recent sales of his counters. The list is a very extensive one and seems to cover firms in nearly every State and Territory in the United States, besides giving a list of purchasers in a number of foreign countries. The total list includes 2,171 Durant counters. This speaks well for the machines. The firm has recently issued a complete catalogue which it will be glad to send to all interested.

A HOPEFUL SIGN.

Two orders recently placed in New York city show to what extent the master printer is becoming interested in labor-saving machinery and tools. An order for a complete new outfit to do the highest class job and illustrated printing was given to Golding & Co's New York branch by the Auchterlonie Printing Company, notwithstanding the fact that Golding machinery costs more to install than any other make.

The true incentive for placing the order with Golding & Co. is apparent in the fact that the other order mentioned was for twelve of their presses to take the place of fifteen of other makes which were discarded by the Wynkoop-Hallenbeck-Crawford Company when it moved into its new quarters. In making this exchange the capacity of the pressroom was materially increased, while at the same time the weekly expense for labor on the platen presses was decreased twenty per cent. We are informed that this move was determined upon after an actual test of the competitive machines, and the new machines installed were made up of the two No. 9s (15 by 21), six No. 8s (12 by 18) and four No. 7s (10 by 15).

Notwithstanding the fact that the Golding Jobber is sold at a price slightly in advance of other platen presses, it is

their ability to save their operators money on their weekly investments in labor that makes these machines the most liberal proposition before the printer to-day. They are presses which beggar an adequate description, and the only manner in which one can fully appreciate their numerous good points is to see them in actual operation.

"DUPLEX" PRINTING PLATE BASES.

Economy in composing-room and pressroom methods is the order of the day. Printing-offices equipped to do work in the shortest possible time and in the most workmanlike manner are the ones that make the largest profits. The "Duplex" point system of plate blocking and making of plate bases invented by the Duplex Machine Company, 267 St. Clair street, Cleveland, Ohio, will prove of great advantage in offices of any size. In using this system, register is practically automatic, for plates are accurately trimmed to the point system and bases made to match the system, so as to register absolutely. The base is made of metal blocks cored out as light as possible consistent with sufficient strength to make them rigid, and made 8 by 8 ems pica. These may be kept locked up in chases the size of a press bed. The hooks which hold the plates are of 12-point brass, 8 ems long, of special construction and termed "justifying hooks." As space can not be given to a full explanation of the plan, or a description of the registering beveler furnished by the company, we ask readers to send for one of the pamphlets describing the system. The advantages of the "Duplex" system include ease of make-up, absolute register and no lost time in securing it, no danger of work-ups, as the bases can not rise, quickness with which plates can be removed for make-ready and put back again, with no chance of getting them out of register.

A LINOTYPE LEADER.

An ingenious machine for leading Linotype matter has been invented by Bion Cole and A. O. Wilson, of Lincoln, Neb. It will lead such matter with any thickness of leads or slugs at the rate of a galley a minute. The machine is very simple, is about the size of a typewriter, and can be carried from



A LINOTYPE LEADER.

stone to stone or other place where needed in making up. The illustration shows the appearance of the machine and the method of operation. The matter to be leaded is placed in one of the upper compartments, the leads or slugs in the other. Turning the crank pushes the Linotype slugs and leads alternately into the center lower compartment, the block supporting the leaded matter moving down automatically the proper distance as each line is added. The machine has no cams

or springs, all its movements being positive, and is practically indestructible. It can be operated by a boy of ordinary intelligence and should result in a great saving over doing this work by hand, or by the Linotype machine.

A very important feature of this leader is that after the Linotype slugs have passed through the channels every particle of loose bits of metal (known as whiskers) have disappeared, the oscillating motion cleaning them perfectly and setting the slugs squarely upon their feet.

The Messrs. Cole and Wilson are not like a great many who have figured out good inventions and disposed of their rights without profit. They will handle the sale of their machines, and have organized a company with \$50,000 capital, and will be known as the Cole-Wilson Linotype Leader Company.

Patents are pending in France, Germany, England, Austria, Canada and the United States.

THE BINNER - WELLS COMPANY.

The Binner Engraving Company is about to change its name to the Binner-Wells Company. Mr. Willis J. Wells has lately withdrawn from Rogers & Wells and joins his name



and active interest to this new company. While the facilities of the Binner Engraving Company for doing designing and engraving of all kinds are well known, at no time could they be considered as doing a printing as well as an engraving business. Now the establishment will be more than doubled in size by the addition of a printing plant that will be as perfect in all of its appointments as entirely new and modern machinery can make it. Not only a new name, therefore, but a new combination of capital and organization and the brains of experienced and practical men. The personnel of the Binner Engraving Company remains the same: Oscar E. Binner, president and manager New York office; William A. Hinners, treasurer and business manager; Herman C. Lammers, vice-president and art director, and J. Lenhart Shilling, secretary and superintendent. To this quartet will be added Willis J. Wells, a master printer from practical knowledge and experience.

BARGAINS IN CYLINDER PRESSES.

When you are in the market for a first-class rebuilt cylinder press, one that is practically as good as new and which can be bought at a bargain, write Bronson's Printers' Machinery House, 48 and 50 North Clinton street, Chicago. See the full-page "Bulletin" printed elsewhere in this issue. Bronson's Printers' Machinery House has every facility for rebuilding printing-presses. It employs the best labor it can get. Every man in its employ has been with it from one to six years as the business has grown. It carries a stock greater than any other house, and can furnish a machine more promptly and in better shape than any other house in the

country. It has grown steadily for six years, until it is acknowledged the largest house in the line. Every machine that it puts out is carefully and thoroughly rebuilt. No expense is spared to equip a press so that it is practically as good as the day it came from the factory, and will do the work it was originally built to do. Every prospective buyer should visit this house without fail, and look its stock and plant over.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

BOUNDED VOLUMES OF THE INLAND PRINTER.—Volumes II to XIX, bound one year in each book, 13 volumes, at \$1 per volume, f. o. b., Chicago. These are bound in our regular style, half morocco, marbled edges, and although secondhand are in excellent condition. THE INLAND PRINTER COMPANY, Chicago.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 $\frac{1}{4}$ by 10 inches, cloth, \$1.50.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPEING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

GAINING A CIRCULATION—A book of 60 pages—not a treatise—but a compilation of more than 500 practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid; price, \$1, postpaid. CHAS. M. KREBS, New Albany, Indiana.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7 $\frac{1}{2}$ by 9 $\frac{1}{2}$ inches. 50 cents. THE INLAND PRINTER COMPANY.

BOOKS.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. \$2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS. By Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents.

PRACTICAL GUIDE TO EMBOSSED—Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents.

PRESSWORK—A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. \$1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teal, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proof-room Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth, \$1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER—The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8½ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price \$10 (reduced from \$15).

THE INSPECTOR AND TROUBLE MAN. A little volume of dialogue between the telephone "trouble man" and his assistant, similar to that between the "Operator and Machinist" now running in THE INLAND PRINTER, but the instruction relates to a telephone exchange instead of to the Linotype machine. A valuable and instructive book for those interested in telephone matters. 106 pages, \$1. THE INLAND PRINTER COMPANY, Chicago.

THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents.

THE RUBAIYAT OF MIRZA-MEM'N.—Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, \$1.50; édition de luxe, red or brown india oozé leather, \$4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Established job-printing business; splendid opening; \$1,500 necessary; growing Canadian city of 12,000; owners wish to give whole time to paper. DAILY RECORD, Sherbrooke, Que.

FOR SALE—First-class, well-established, paying printing business in Chicago; price, \$3,600; \$1,200 cash, balance easy terms. O 494.

FOR SALE—Old established wholesale paper, notion and printing business, at less than invoice, in city of over 30,000 population; splendid opening for a man of push; will require something over \$15,000; desire to retire from commercial business. GEORGE R. BACON, Decatur, Ill.

FOR SALE—Paying Republican paper; New York State; only \$3,000 down; exceptional opportunity. O 416.

JOB OFFICE, new recently; cylinder, jobbers, etc.; manufacturing city, splendid location, work plenty; best reasons; terms easy. O 664.

MODERN PHOTOENGRAVING PLANT AND STAMP WORKS for sale cheap, an opportunity for good half-tone man. W. W. WHALEN, 1555 North River avenue, Spokane, Washington.

PRACTICAL PHOTOENGRAVER, with executive ability, can acquire an interest in established concern in the East; owner needs help to develop the business; little money required. O 656.

PROMINENT PUSHING HOUSE, dealing in printers' machinery and supplies in the Middle West, well known and having large trade, desires agency of power paper-cutters on commission or net price basis; also agencies for other printers' machinery; no expense incurred in the way of salaries, rent, etc. V 566.

\$2,800 will buy electrotype foundry; everything in good condition; nice steady trade; terms easy; best of reasons for selling. O 70.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A 44 by 62 2-revolution double-cylinder perfector Cottrell press, nearly new, speed per hour 1,200 sheets, printed both sides, will be sold at a bargain; book, magazine and catalogue printers who are crowded with work should look into this; press can be set up immediately. O 566.

AT VERY LOW PRICES—Scott-Hoe web perfecting press, 8-column, 4 or 8 pages, with folder and stereotyping outfit; Clause web perfecting press, 6 or 7 column, 4 or 8 pages, with folder and stereotyping outfit; Seybold automatic book trimmer, 36-inch knife. CARLIN MACHINERY & SUPPLY COMPANY, Lacock and Sandusky streets, Allegheny, Pa.

BEFORE PURCHASING cylinder, job presses, folding machines, paper cutters, type, material, send for list. PRESTON, 45 Pearl, Boston.

BODY TYPE EQUAL TO NEW for sale, in lots of 25 pounds and upward; 8 point at 17 cents, 9 point at 16 cents, 10 point at 15 cents. CENTRAL TYPECASTING COMPANY, Department A, 148 Chambers street, New York.

BOOKBINDING MACHINERY—Folding machines, Chambers double and Dexter single 16, drop roll feed; stamping, embossing and smashing machines, cutters, trimmers, rotary board cutters, signature presses. HENRY C. ISAACS, 10-12 Bleecker street, New York.

FOR SALE—A 7-column quarto double feed Babcock Dispatch press, 3,000 an hour, with Dexter folder attached; cost \$3,400 new at factory; press 6, folder 4 years old; both in perfect condition; reason for selling, have bought perfecting press; write for particulars and bargain price. JOURNAL, Crawfordsville, Ind.

FOR SALE—44 by 64 inch Emmerich dusting machine; has been but little used; will sell cheap. O 650.

FOR SALE—At a low price, a fully equipped photoengraving plant. JAMES MACGREGOR, 1244 Second street, Rensselaer, N. Y.

FOR SALE CHEAP FOR CASH—Good bargains in two 3-roll ink mills, each roll 12 by 30 inches; one 36 by 52 4-roller, 2-revolution Cottrell press; one 34 by 50 2-roller Cottrell Country drum; one 29 by 42 2-roller Cottrell first-class drum; one O. S. 17 by 22 Hoe pony drum; one 20 by 24 3-roller Campbell, complete; one 14 by 20 Peerless press; one 10 by 15 Gally Universal; one 10 by 15 O. S. Gordon; lot of 8 by 12 and 7 by 11 O. S. Gordon presses; 36-inch Sanborn power paper-cutter; 30-inch Advance lever cutter; 22½-inch Paragon lever cutter; 1,500-lb. round-pot Hoe metal furnace; two shoot boards and three planes; Donnell ¾-inch wire stitcher; 100-lb. font McK. S. & J. agate music No. 3 in three cases; good cases, 30 cents a pair; lot of stands, imposing-stones, etc.; always positive bargains in printers' machinery, gas and steam engines. MENGELE'S MACHINERY EXCHANGE, 26 East Balderston street, Baltimore, Md.

FOR SALE CHEAP FOR CASH—Thorne typesetting machine, in perfect order, with all the necessary appurtenances; machine is 7-point and sets to 5 inches wide; \$250; 1,000 pounds of self-spacing 7-point, all in good condition for a weekly newspaper, at 10 cents a pound. A. T. DE LA MARE PRINTING & PUBLISHING COMPANY, Ltd., P. O. Box 1697, New York city.

HOE STOP-CYLINDER PRESS, bed 36½ by 52, 6 form-rollers, splendid distribution; other styles cylinder presses. PRESTON, 45 Pearl, Boston.

HOLLOW BODY TYPE is the best for printers' use; costs only two-thirds foundry rate; guaranteed perfect. Write for samples. CENTRAL TYPECASTING COMPANY, 148 Chambers street, New York.

MAILING GALLEYS—We have several thousand zinc mailing galleys, 30 by 1½ inches, inside measure; will sell in lots to suit; a big bargain; write us about them. PHELPS PUBLISHING COMPANY, Springfield, Mass.

ROUTER FOR SALE, Cottrell, in first-class condition. GRIP, Limited, Toronto, Can.

YOURS might become a great success if properly represented. If you have a specialty, process, or idea, which you wish properly presented to Eastern advertisers or publishers, send it to

"THE" MAGILL, 100 William Street, NEW YORK



HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A FIRST-CLASS PROOFREADER WANTED — Must be thoroughly familiar with printing and lithographing; steady employment to competent, sober man. Address, with references and terms, BRANDON PRINTING COMPANY, Nashville, Tenn.

AN OLD ESTABLISHED PRINTING HOUSE in New York city has need of the services of a competent machinist to take charge of its Linotype plant; must have a thorough knowledge of composition; good salary and steady employment for the right man; also two first-class job compositors; give fullest particulars. LINOTYPE, 21 Seventh street, New York city.

ARTIST, experienced in photoengraving, especially good at commercial designing and lettering; give experience, salary and references; send samples which will be promptly returned. STODDARD ENGRAVING COMPANY, New Haven, Connecticut.

ARTISTS WANTED for work upon building and bird's-eye drawings exclusively; permanent positions for intelligent, conscientious workers. HORACE H. WHEELER, Dayton, Ohio.

FORELADY for large pamphlet bindery, finely equipped with modern machinery, pleasantly located within 50 miles of Chicago; experience, ability and tact required; applicants will please give references and full information. O 632.

HALF-TONE ETCHER wanted; must be first-class. V 109.

HUSTLING JOB COMPOSITOR (country man preferred); must have ideas; good chance for young man to advance in small city shop, doing only high-grade work; write full information. O 662.

PHOTOGRAPHER, dry plate, for commercial work, wanted at once; steady position to first-class man. O 109.

PRINTING-INK MAKER wanted for a London factory, thoroughly qualified, practical ink maker with great experience, to take complete charge of manufacture, including grinding, matching, dispatch and control of workmen; apply with full particulars, stating qualifications and salary expected. X. Y. Z., care British Printer office, Leicester, Eng.

WANTED — A first-class job compositor in small office; one with a knowledge of stereotyping preferred; state wages expected. O 625.

WANTED — A first-class proofreader in a union job office. Address, giving references, Y 648.

WANTED — A good all-round artist for designing and mechanical work; send samples and state salary. O 636.

WANTED — Compositor to learn machine keyboard; position at \$21 guaranteed to one who can invest \$500 (secured) with employer. O 528.

WANTED — Experienced advertising solicitor. Address THE JOURNAL, Sioux City, Iowa.

WANTED — Experienced solicitor for daily and weekly; permanent; married man preferred; no "booze fighter." TROY DEMOCRAT, Troy, Ohio.

WANTED — Foreman of composing-room in a large job office in a large city; must be a man of good habits and one who thoroughly understands his business; a good position for the right man; none but a first-class man need apply; union office. Address, giving references, O 648.

WANTED — Half-tone etcher that can also photograph linework; a desirable place for a steady, reliable, expert man. O 440.

WANTED — Half-tone photographer; must be an expert, steady, reliable, and used to high-grade work. V 440.

WANTED — In a large city, man to estimate on printing, binding, and all classes of work generally done in a large job office; must be a thoroughly posted and competent man in all respects, and one who has had experience in this class of work; also a man of good character and strictly temperate habits; none other need apply. Address V 648, giving references and salary desired.

WANTED — Practical ruler and binder to start bindery for the trade; fine opening. Address RUSSELL PRINTING COMPANY, Kansas City, Kan.

SITUATIONS WANTED.

A FIRST-CLASS HALF-TONE PHOTOGRAPHER desires making a change; 10 years' experience in photoengraving; good executive ability. O 241.

AN ALL-ROUND PRINTER AND PRESSMAN, who is thoroughly familiar with paraffin, cardboard, tin, muslin and oilcloth sign business, and the novelty printing business in general, would like to interest party in Detroit, Toledo or Cleveland with end in view of making him self good position and building up paying business for employer; references as to ability and character. O 657.

AN OPPORTUNITY TO SECURE the services of a competent and educated foreman of 30 years' experience; able to take entire charge of country or city paper; capable of writing editorials, if required; references. O 669.

ARTIST desires a change; is an all-round commercial artist; married man, steady, sober, reliable. O 196.

AS FOUNDRY FOREMAN of small electrotype foundry connected with printing plant; 16 years' practical all-round experience; capable, steady and industrious. O 669.

AS SUPERINTENDENT, OR ASSISTANT TO, of printing plant doing engraving, electrotyping, printing and binding; 18 years' practical shop experience in handling men, stock and material to advantage; steady and successful. V 669.

BY EXPERIENCED (hard packing) web pressman, able to run any rotary press; prefer East; state name of your machine. O 672.

ENGRAVER, steel-die commercial work; young man desiring to improve. O 659.

FIRST-CLASS JOB AND ADVERTISING COMPOSITOR, union, 11 years' experience, wants position in New York city or other city near by in New Jersey; a fair trial is my best recommend. O 666.

FOREMAN — Up to date, with exceptional experience on all classes of work, desires change; economical manager, thoroughly practical, not afraid of work; results guaranteed; married, strictly temperate. O 665.

FOREMAN COMPOSING-ROOM of a medium-sized job office, producing the best class of booklet, catalogue and commercial work, desires to make a change; if you are in search of a man who will look after your interests as though they were his own, and are willing to pay a fair price for such services, address S 607.

FOREMAN OR SUPERINTENDENT of printery desires connection with house where ability and integrity are appreciated; exceptional ability in composing-room management; experienced in estimating; references; East preferred. O 176.

GENERAL FOREMAN of printing house, expert in composing-room management, desires change. O 213.

JOB PRINTER — First-class man would like to get situation in Colorado. O 644.

LINOTYPE MACHINIST-OPERATOR would like position; city or country; sober and steady; can give references. O 668.

LINOTYPE OPERATOR — 2,500 speed acquired in 3 weeks, desires opportunity to improve; practical, married, sober and reliable. O 675.

LINOTYPE OPERATOR — 5,500 to 6,000 ems per hour; clean proofs; would like situation in South or West. O 114.

MACHINIST-OPERATOR desires position; steady, sober, reliable, union. M. O. Morrison, Ill.

MACHINIST-OPERATOR of 5 years' experience desires situation; expert machinist, good operator, 5,000 per hour; sober and reliable; references O 293.

MACHINIST-OPERATOR OR OPERATOR, speedy, experienced, union, employed, desires change; 1 or 2 machines; news preferred; central States. O 658.

MACHINIST-OPERATOR, sober, industrious, union, desires position to increase speed (2,500); would prefer small town; factory and practical experience. O 627.

MONEY TO INVEST with newspaper publisher and job printer if mutually desired, after a trial, or I will work without an investment if you prefer; have had high-school education, 8 years' business experience, thorough office training; I am an exceptional correspondent, especially in newspaper and advertising work; original and forceful in designing and developing advertising plans and printed matter schemes, with marked ability for interesting people in them; could be of practical assistance to advertising manager in increasing advertising and job-work patronage, both local and foreign. O 642.

OPERATOR-MACHINIST, 5 years' experience, married, sober, accurate and rapid, wants position; union. O 674.

PHOTOGRAPHER desires position; also can etch; has had experience in newspaper work, and would like to hear from any paper that has been thinking of putting in a plant. O 593.

POSITION WANTED by an all-round printer; 18 years' experience at job, advertising, label composition and make-up; also familiar with presswork; capable taking charge country office; married, sober. Address LOCK BOX 583, Glens Falls, N. Y.

PRACTICAL, ALL-ROUND JOB BINDER, sober and industrious, wishes steady position; finisher, stamper, gilder. O 645.

PRESSMAN, cylinder and job, understands all grades of work, including 3-color work. S 601.

PRESSMAN — First-class man on half-tone and colored work, holding good position, desires a change; West preferred. O 623.

PRESSROOM FOREMAN, 18 years' experience at cylinder and platen presses on highest class colorwork; has a thorough knowledge of buying and use of inks; best references. O 152.

PROOFREADER — Englishman, superior education, practical all-round printer; age 34, married, desires change. O 639.

SITUATION WANTED by a young man as stereotyper or assistant; strictly sober, good references. O 628.

SITUATION WANTED by an all-round printer who wishes to make a change; city or country; am capable of taking charge; union man; best of references. I. L. H., 20 South 6th ave., Mt. Vernon, N. Y.

SITUATION WANTED by cartoonist and illustrator; one who does sketching from life and general illustrating. O 630.

**STEEL DIE
EMBOSSING MACHINES**

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

Operated by steam-power. Price, \$1,000
Takes dies up to 2 x 4 inches.

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

SITUATIONS WANTED.

SITUATION WANTED by experienced stereotyper and web pressman; sober and reliable; satisfaction assured. S 342.

SITUATION WANTED by helper in stereotype room; 4 years' experience. S 549.

SITUATION WANTED — High-grade presswork by pressman, patent half-tone, the very latest. O 341.

STONEHAND, first-class, desires change; is somewhat of Linotype machinist; has been foreman of several large plants. O 646.

THOROUGH, ALL-ROUND PRINTER wants to change; 10 years' experience on job, advertising and make-up; can figure and handle men and work to make money for employer. O 619.

WANTED — A position as foreman of an engraving department by a young man of ideas and ability for good work; would like to correspond with a house that wants to improve their work; am an all-round workman; I am holding this position and have done so for 3 years, but would like to change. O 641.

WANTED — A position by a half-tone photographer, who wishes to make a change. O 652.

WANTED — A practical type and machinery salesman, 18 years' experience, wants engagement; satisfactory references given. O 660.

WANTED — By first-class Mergenthaler operator, permanent position; book or newspaper; 10 years' experience, speedy, accurate, reliable, union; can make changes. O 622.

WANTED — First-class printer desires to make change; 15 years' experience all-round work; temperate, steady, married; place where good clean, up-to-date work is appreciated desired; union. O 647.

WANTED — Position as manager of art and engraving department by capable and experienced man with up-to-date ideas. O 649.

WANTED — Position by first-class wood and metal engraver; prefer West. O 661.

WANTED — Position with large engraving or publishing house by progressive man with ideas; practical experience as artist, engraver and superintendent with leading establishment for past 7 years; guarantees ability to handle customers, or direct art and platemaking department; correspondence invited only from those willing to pay for high-grade service. O 671.

WANTED — Situation by an up-to-date pressman and foreman; capable of handling large pressroom. O 655.

MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use, produces deep matrices, and each matrix casts a great number of sharp plates. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$13.50 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat. Simpler, better, quicker, safer, easier on the type, and costs no more than papier-mâché. Also two engraving methods costing only \$2.50, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. Also, special, all-iron foot-power circular saw for \$27. Come and see me if you can; if not, send postage for literature and samples. HENRY KÄHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilled on common sheet zinc. Price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY, Hagerstown, Ind.

DO YOU WANT TO BE A LINOTYPE OPERATOR? If so, write OPERATOR, 19 June street, Worcester, Mass., for points.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

LEATHER PASS-BOOK COVERS, READY CUT, STANDARD SIZES — We carry in stock ready-cut covers of high-grade pass-book leather in standard sizes; also all other bookbinders' supplies and machinery. GANE BROS. & CO., 312-314 Locust street, St. Louis, Mo.

LINOTYPE OPERATING AND MECHANISM TAUGHT UNION MEN; manual of Wm. H. Stubbs (holder of speed record) used in school, and each pupil given a copy; oldest Linotype school in the United States; write for terms. WASHINGTON LINOTYPE SCHOOL, Washington, D. C.

OVERLAY KNIFE — This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents. THE INLAND PRINTER COMPANY.

PAY-ROLL SCHEDULES — Figured on 10 hours, 9½ hours, 9 hours, 8½ hours or 8 hours labor for 10 hours' pay; one dollar per copy, postpaid; in ordering, state whether 10, 9½, 9, 8½ or 8 hours' schedule is desired; specimen copy free. GEO. M. ADKINS, 208 Meadow street, New Haven, Connecticut.

RUBBER STAMPS for stationers, printers and agents; 6 cents line, postpaid; circulars free. SOUTHWESTERN STAMP WORKS, St. Louis, Mo.

SALESMAN — Travelers calling on the printing and paper trade to sell our type as side line; liberal commission to right party. CENTRAL TYPECASTING COMPANY, 148 Chambers street, New York.

STOCK CUTS for advertising any business. If you are interested, send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

THE NEW YORK MERGENTHALER LINOTYPE SCHOOL has every facility to teach printers how to operate and take care of the Linotype; school equipped with six new machines, having all the latest appliances, six keyboards, and all principal parts of a machine, besides for demonstration of mechanism; terms \$60 for seven weeks; additional speed practice at greatly reduced figure; send for prospectus giving complete details and testimonials from printers who have become operators in our school; all communications receive prompt attention. CHARLES E. GEHRING, Room 111, World building, New York city.

WE MANUFACTURE a complete line, embracing every machine and requisite used in equipping a modern paper box factory. Specialties, **Folding Box Gluing Machines** and **Paraffine Coating Machines**.
147 S. Clinton Street CHICAGO

WILSON PAPER BOX MACHINERY CO.


ILLUSTRATIONS Our cut catalogue (fifth edition) represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds of beautiful illustrations. Complete catalogue, 50 cents (refunded).

SPATULA PUB. CO., 77 SUDSBURY ST., BOSTON.

GUMSTICKUM settles the paste problem for newspaper and job offices. No smell, flies, waste, air-tight receptacles or swear-words. "Best thing on the market for a professional man." "I am stuck on it." Quart size package, 25 cents in silver; liberal discount on quantities.

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Copies of circulars, booklets and catalogues solicited.


want to draw If you have a liking or a natural talent for Drawing, cut this out, mail with your address and receive our **FREE Sample Lesson Circular** with terms and twenty portraits of well-known artists and illustrators.

N. Y. SCHOOL OF CARICATURE, Studio, 85 World Building, New York City.

PAPER	BEST VALUE FOR THE MONEY.	CARD
WRITING		BOARD
BOOK NEWS		PLAIN
COATED		COATED
RULED HEADS		BRISTOLS
ENVELOPES	SAMPLES & PRICES ON REQUEST.	CUT CARDS

The Durant Counters

 are a trifle higher in price than some others, but there's a good reason for it—the quality will be remembered long after the price is forgotten

For Sale by All Typefounders and Dealers

JAPAN PAPER CO.
36 EAST 21st STREET, NEW YORK

High Grade Imported Papers

A large variety of Japan and other imported hand-made papers, including many specialties and a full line of genuine Parchment. Every printing office, soliciting high-class work, should have a full line of our samples and keep in close touch with our line, which is constantly increasing. Samples sent on request.

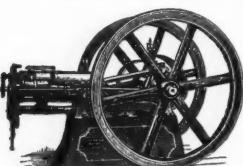
SCHLEGEL'S

**"Up-to-Date"
Printers' Outfit**

Contains 19 articles, enabling you to EMBOSST HOT OR COLD, producing latest effects in Gold, Silver, White, etc., for Calendars, Catalogue Covers, Photo Cards, etc.

Price, \$5.00. Cash with Order.

OSCAR SCHLEGEL, 182-186 Grand St., New York



OLDS MOTOR WORKS,
230 River Street,

Repairs

Are rarely necessary, but when they are needed we don't take advantage of your necessity and charge exorbitant prices for parts. If you'll get our catalogue and read it you'll understand why

OLDS ENGINES
so seldom need repairs.

Lansing, Michigan

**Writing Papers**

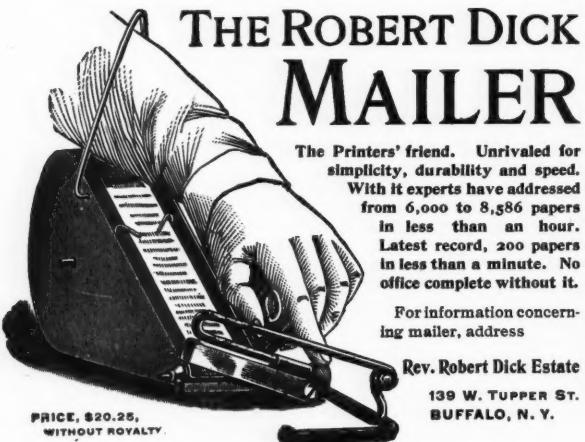
A very select line for Printers, Publishers and Bookbinders, including the following well-known brands:

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Chicago Paper Comp'y

273-275-277 Monroe Street, CHICAGO



PRICE, \$20.25,
WITHOUT ROYALTY.

The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning
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Rev. Robert Dick Estate
139 W. TUPPER ST.
BUFFALO, N.Y.

**HIGGINS'
VEGETABLE GLUE**

A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.

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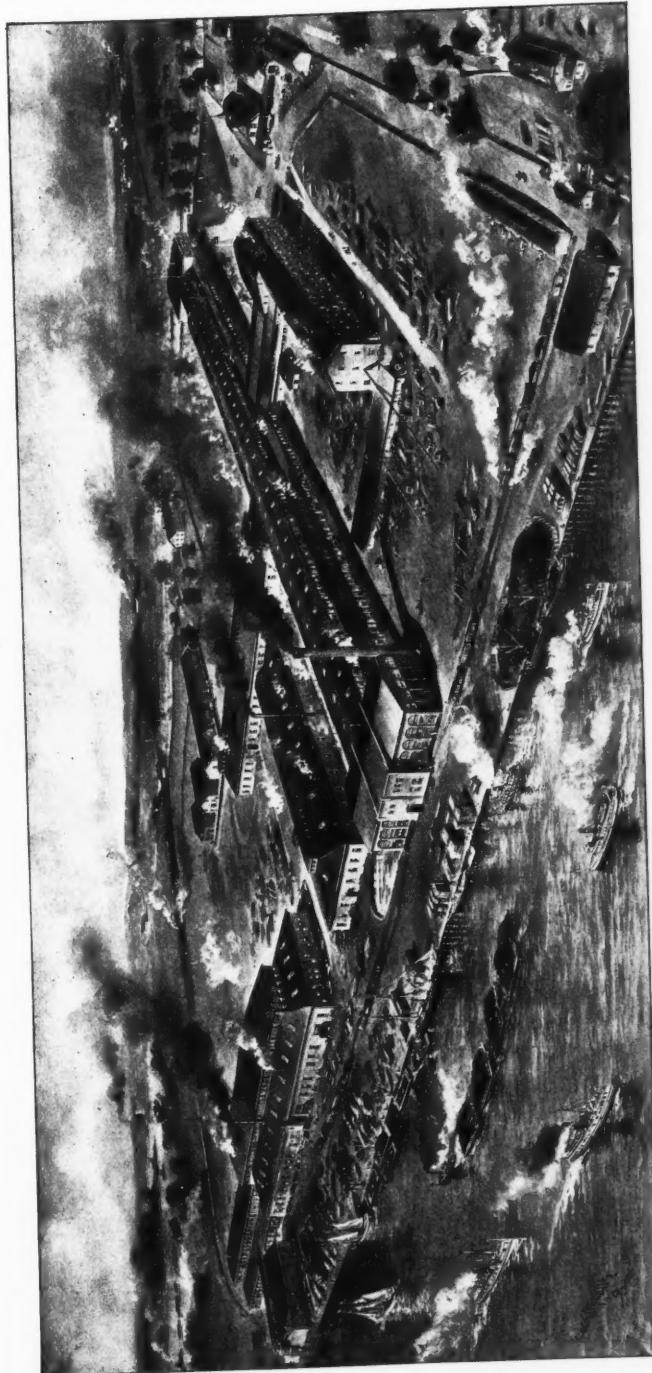
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Bronson's Bulletin

OCTOBER 1, 1902

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527 — Clause Web Perfecting Press, 4 and 8 page, 6 or 7 column quarto; speed 8,000 per hour 8 page papers. Complete with stereotype outfit.

DOUBLE CYLINDER PRESS

305 — 36x57 Hoe Double Cylinder, cylinder 34x57, 2 rollers on a side, wire springs, rack and screw distribution, tape delivery.

TWO REVOLUTION PRESSES

614 — 46x60 Cottrell & Co. Two-Revolution, cylinder 43x60, 4 roller, air springs, rack and screw distribution, rear delivery.

486 — 44x60 Potter Two-Revolution, cylinder 40x60, 4 roller, air springs, table distribution, rear delivery, head fixtures.

129 — 42½x60 Cottrell & Babcock Two-Revolution, cylinder 38x60, 4 roller, air springs, table distribution, rear delivery.

407 — 42x60 Potter Two-Revolution, cylinder 40x60, 4 roller, air springs, table distribution, rear delivery.

618 — 42x60 Cottrell & Co. Two-Revolution, cylinder 38½x60, 4 roller, air springs, table distribution, rear delivery.

374 — 41x60 Campbell Two-Revolution, cylinder 38x60, 4 roller, wire springs, table distribution, front delivery.

237 — 43x56 Cottrell & Babcock Two-Revolution, cylinder 39x56, 4 roller, air springs, table distribution, rear delivery.

627 — 43x56 Cottrell & Sons Two-Revolution, cylinder 39½x56, 4 rollers, air springs, table distribution, rear delivery.

281 — 43x56 Campbell Job and Book Two-Revolution, cylinder 39½x56, 2 roller, wire springs, table distribution, front delivery.

609 — 43x56 Cottrell & Babcock Two-Revolution, cylinder 37x54, 4 roller, air springs, table distribution, rear delivery.

688 — 41x56 Campbell Job and Book Two-Revolution, cylinder 38x56, 4 roller, wire springs, table distribution, front delivery.

602 — 37x52 Campbell Job and Book Two-Revolution, cylinder 34x52, 2 rollers, wire springs, table distribution, front delivery.

661 — 37x52 Campbell Job and Book Two-Revolution, cylinder 34x50, 4 rollers, wire springs, table distribution, front delivery.

629 — 35x52 Whitlock Two-Revolution, cylinder 32½x52, 4 roller, air springs, table distribution, rear delivery.

626 — 35x50 Acme Two-Revolution, cylinder 32½x50, 2 rollers, wire springs, rack and screw distribution, tape delivery, hand power.

578 — 36x52 Potter Two-Revolution, cylinder 32½x52, 4 roller, air springs, table distribution, rear delivery.

446 — 35x52 Cottrell & Co. Two-Revolution, cylinder 32½x52, 4 roller, air springs, table distribution, rear delivery.

558 — 34x50 Campbell Double Ender Two-Revolution, cylinder 30x52, 4 roller, wire springs, table distribution, front delivery.

587 — 33x48 Campbell Intermediate Two-Revolution, cylinder 29x48, 2 rollers, wire springs, table distribution, front delivery.

693 — 23x30 Two-Revolution Pony Campbell, 2 roller, table distribution, front delivery.

STOP CYLINDER PRESSES

589 — 38x54 C. B. Cottrell & Sons' Stop Cylinder, cylinder 33½x54, 6 rollers, table distribution, front chain delivery.

621 — 34x48 Hoe Stop, cylinder 28x48, 6 roller, table distribution, rear delivery.

342 — 34x48 Cottrell Stop, cylinder 30x48, 6 roller, table distribution, rear delivery.

650 — 32½x47 Chicago Stop Cylinder, cylinder 28½x47, 2 form rollers, table distribution, front delivery, hand fixtures only.

THREE REVOLUTION PRESSES

203 — 44x56 A. B. Taylor & Sons Three-Revolution, cylinder 39x56, 2 rollers, air springs, rack and screw distribution, rear tape delivery.

427 — 33x47 Taylor Three-Revolution, cylinder 29x47, 2 rollers, air springs, rack and screw distribution, tape delivery.

CAMPBELL OSCILLATORS

421 — 39x53 Campbell Job and Book Oscillator, cylinder 35x52, 4 rollers, table distribution, front delivery, power and overhead fixtures.

670 — 31x43 Campbell Oscillator, cylinder 29x43, 4 rollers, table distribution, front delivery, power and overhead fixtures.

DRUM CYLINDER PRESSES

279 — 37½x52 Hoe Drum, cylinder 37½x52, 2 rollers, rack and screw distribution, tapeless delivery, wire springs, power and overhead fixtures.

685 — 32x46 Potter Drum, 2 roller, wire springs, table, tape delivery.

595 — 32x46 Potter Drum, cylinder 30½x46, 2 rollers, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures.

654 — 31x46 Potter Drum, cylinder 30x46, 2 form rollers, wire springs, table distribution, tape delivery.

687 — 31x46 Cottrell & Babcock Drum, 2 roller, wire springs, rack and screw distribution, tape delivery.

677 — 31x31 Country Campbell, 4 roller, wire springs, table distribution, tape delivery.

652 — 25x35 Potter Drum, cylinder 24x35, 2 rollers, wire springs, rack and screw distribution, tapeless delivery.

690 — 25x35 Cottrell & Babcock Drum, 4 roller, rack and screw distribution, air tapeless delivery.

684 — 24x30 C. B. Cottrell & Co. Drum, cylinder 22½x30, 2 roller, air springs, rack and screw distribution, tapeless delivery, power and overhead fixtures.

615 — 21x23½ R. Hoe & Co. Drum, cylinder 21½x23½, 2 rollers, wire springs, rack and screw distribution, tapeless delivery.

691 — 18x22 Cottrell & Babcock Drum, 2 rollers, air springs, rack and screw distribution, tapeless delivery.

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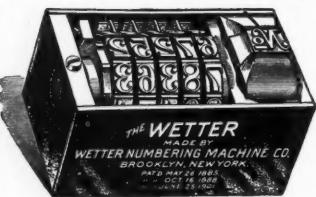


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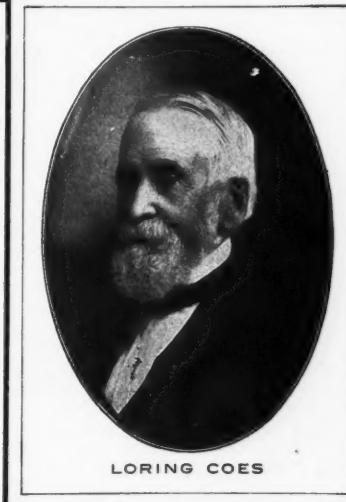
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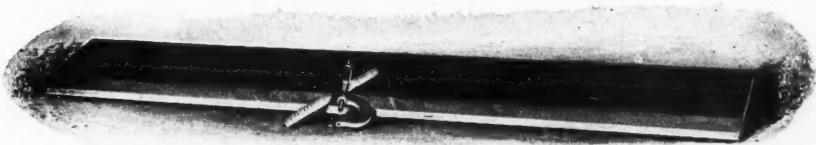
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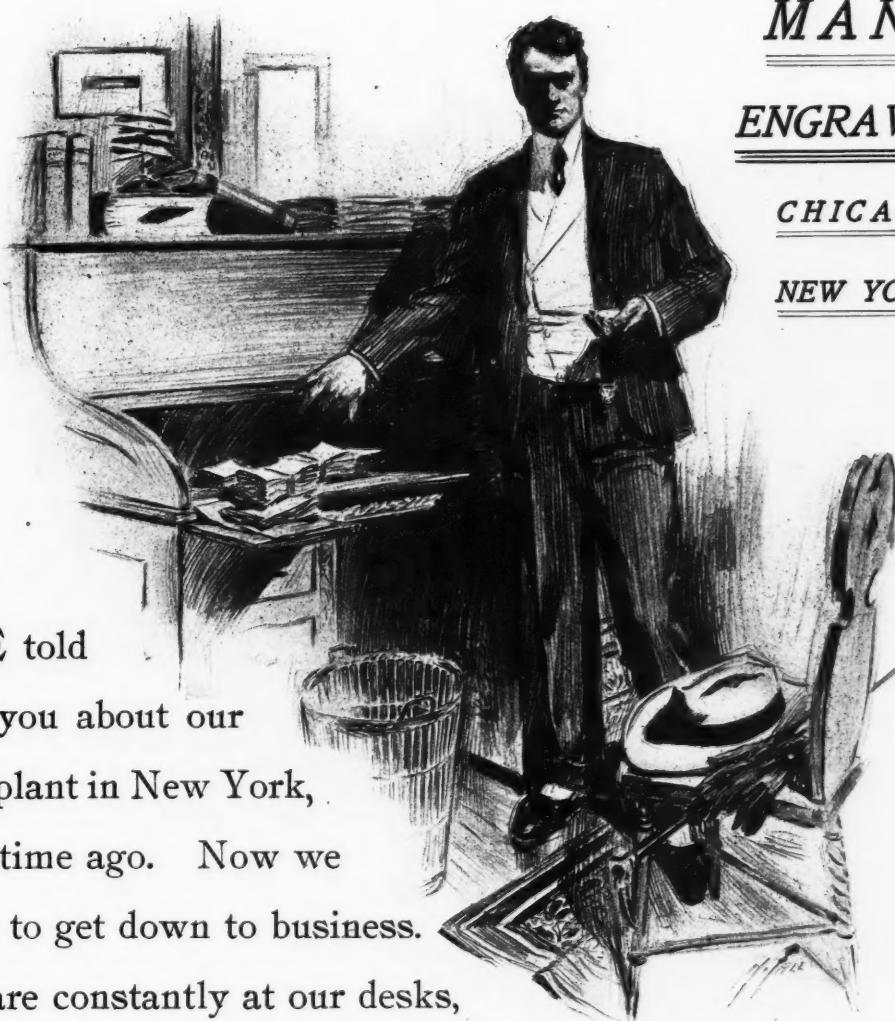
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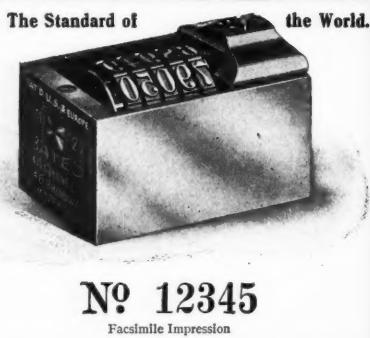
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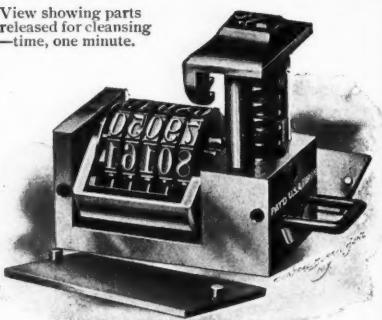
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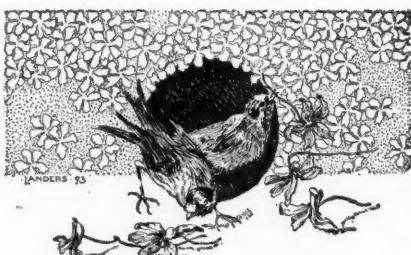
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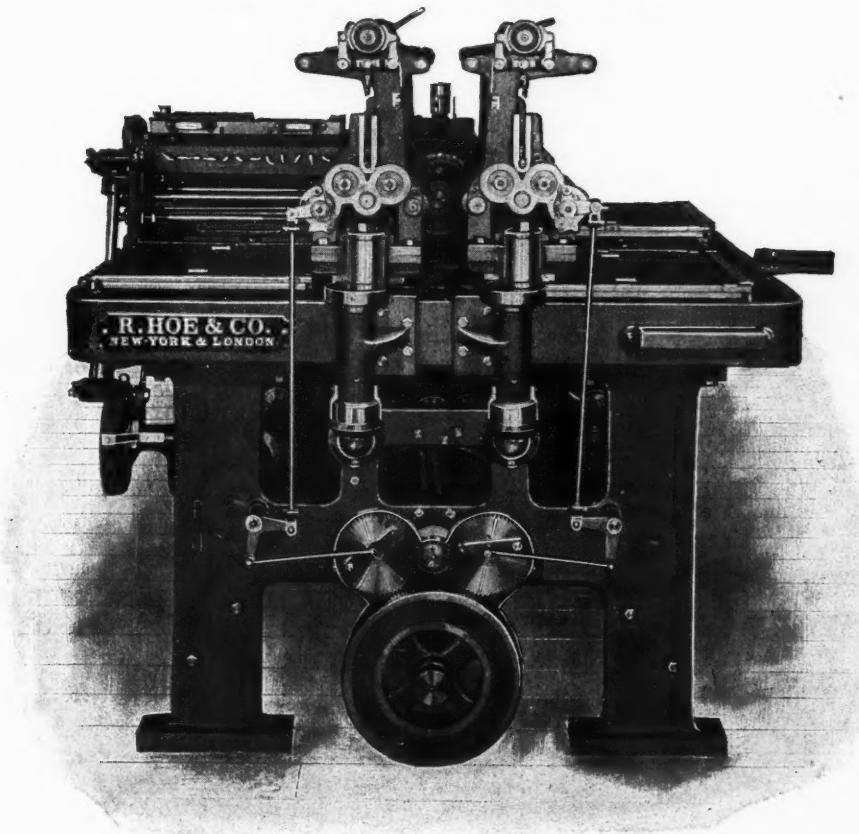
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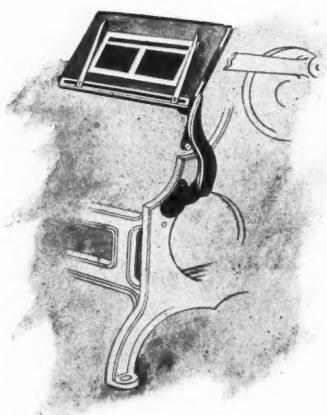
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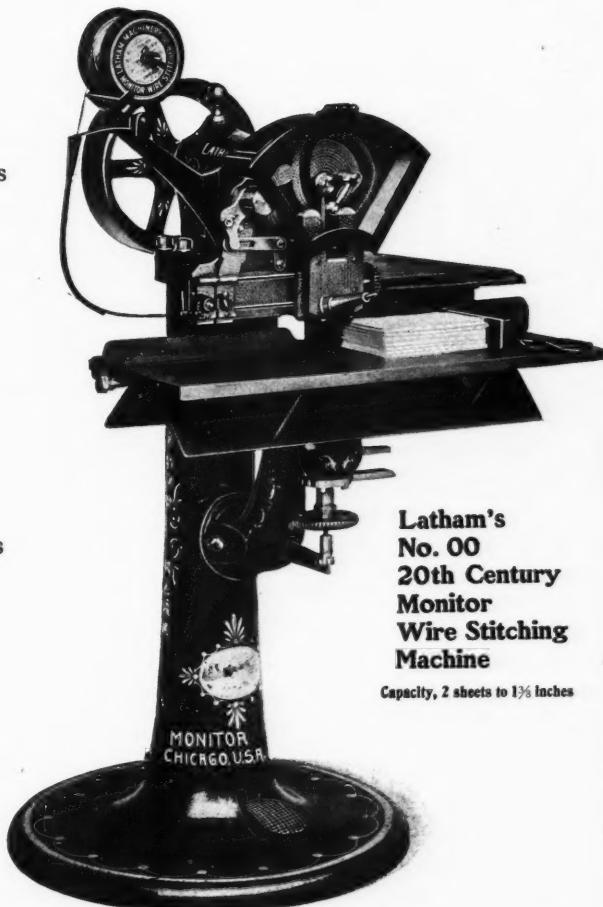
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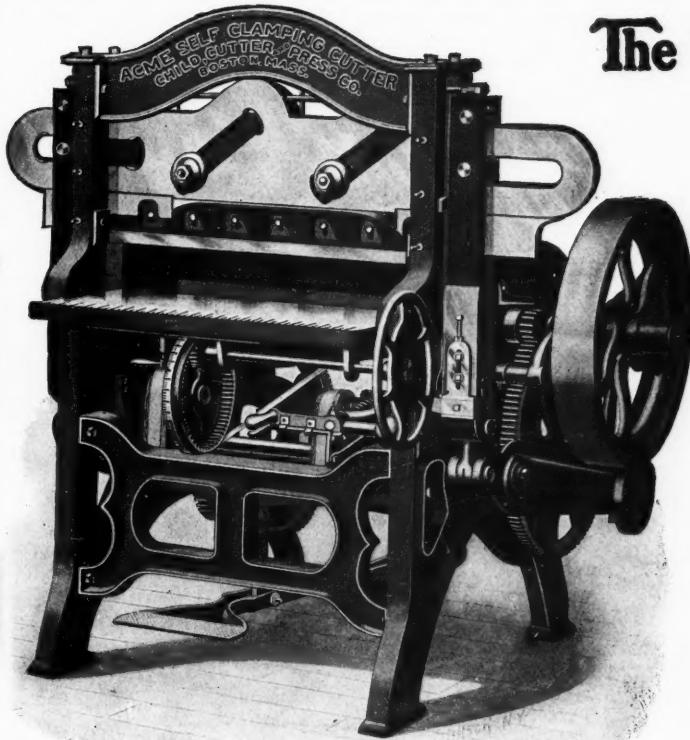
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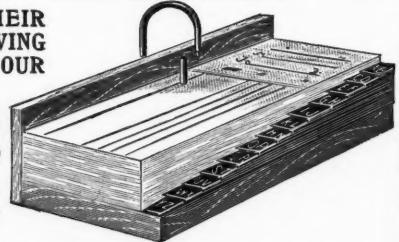


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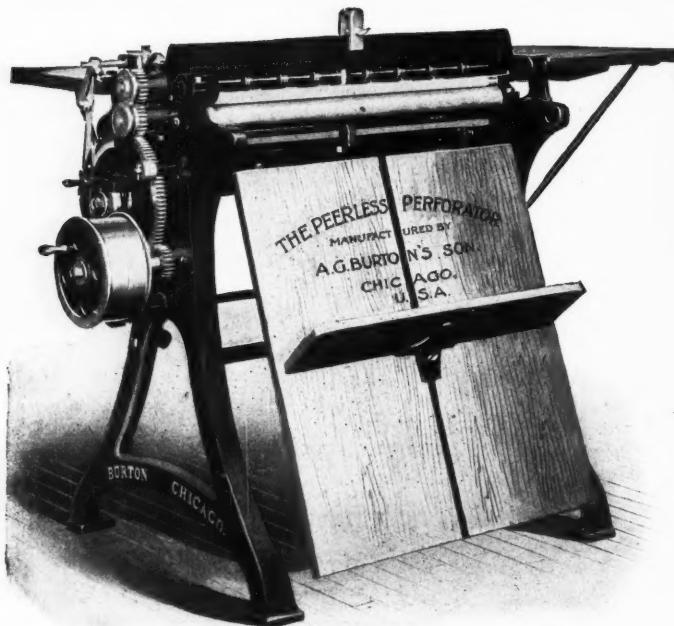
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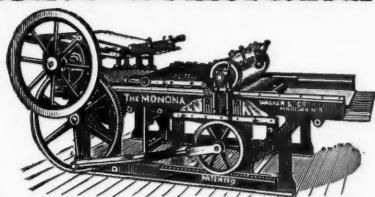
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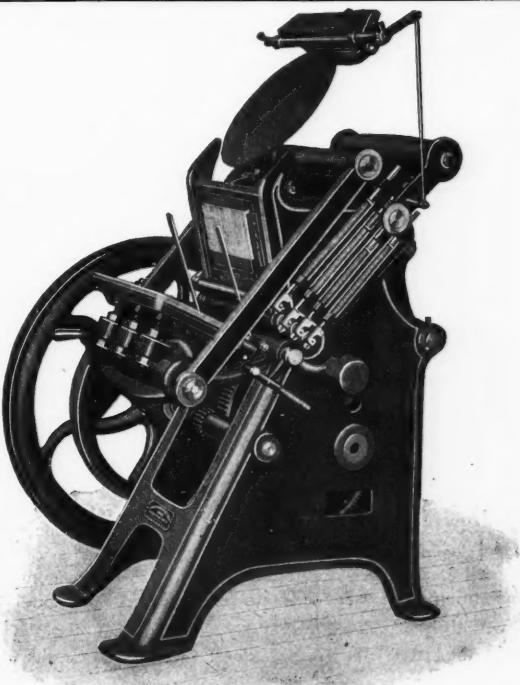
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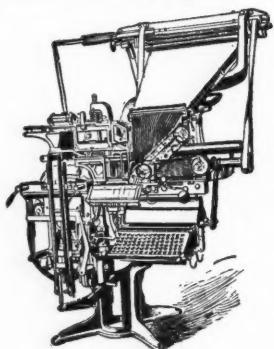


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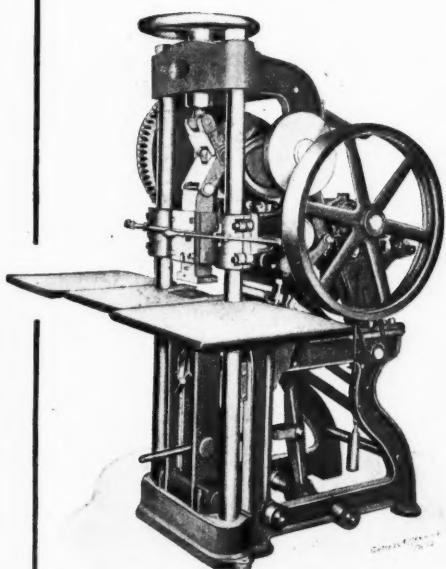
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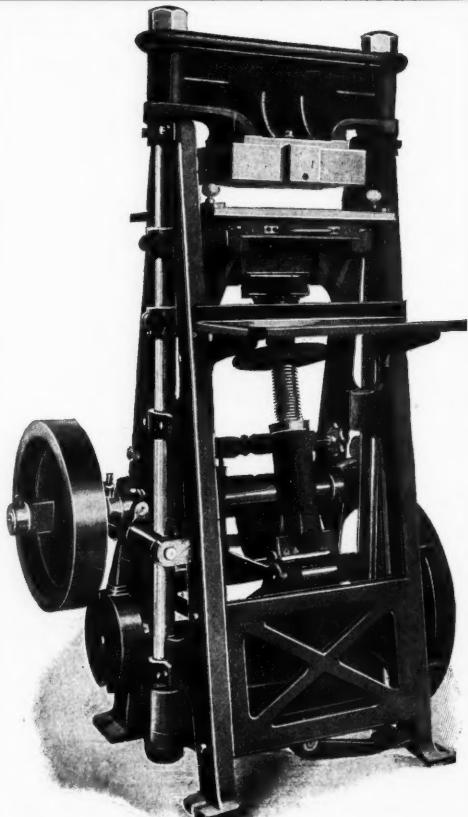
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CHARLES ENEU
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We shall continue to use "Peerless" in our Half-tone and Letter-press Inks, as we consider it superior to any other Black, especially for fine half-tone work.

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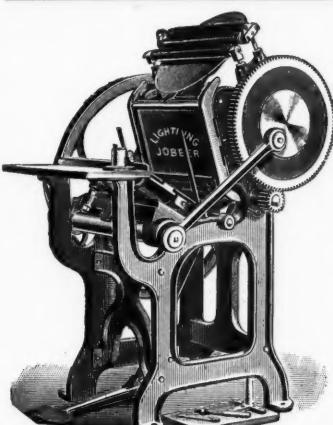
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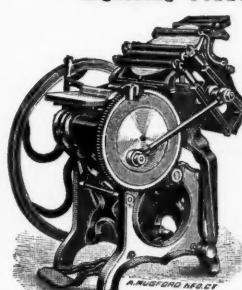
Gentlemen.—*** As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. *** I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.

COBDEN, ONT., June 2, 1902.

Gentlemen.—*** As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. *** I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.

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	2 74	3 78	5 60

$$\frac{e e_0}{z} \delta \sin (\alpha - \beta) + 4 \pi N M_0 \frac{d^2 \delta}{d \varphi^2} = 0 \quad \delta = (A_1 + A_2) \cos n \varphi + j (A_1 - A_2) \sin n \varphi$$

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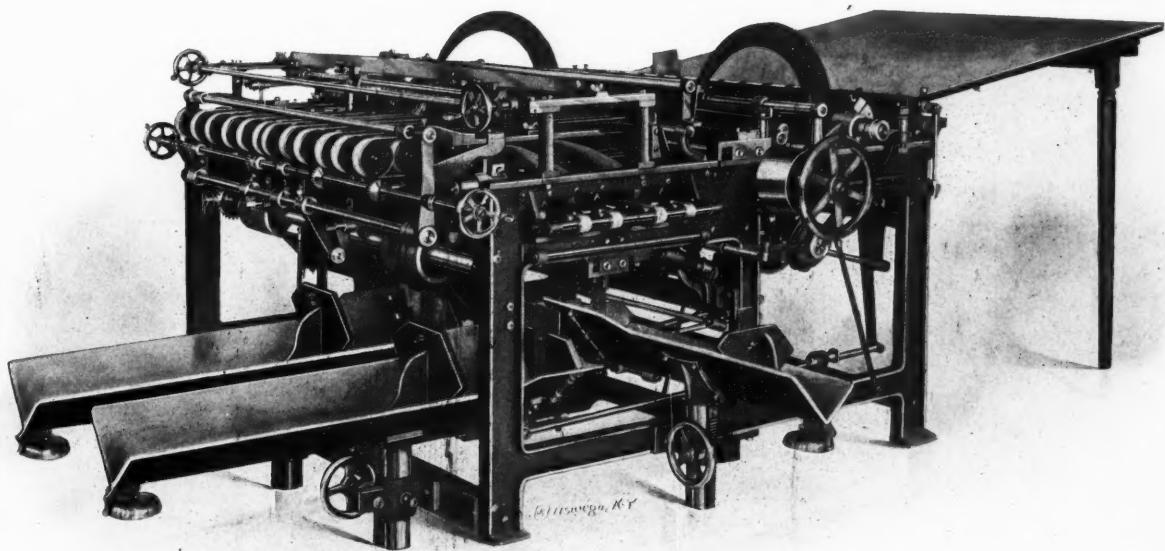
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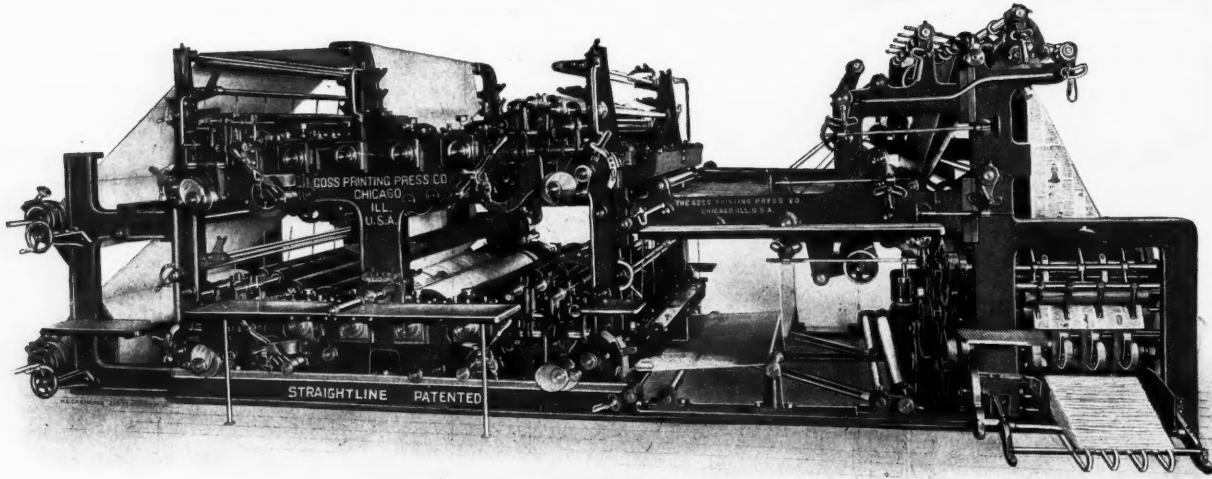
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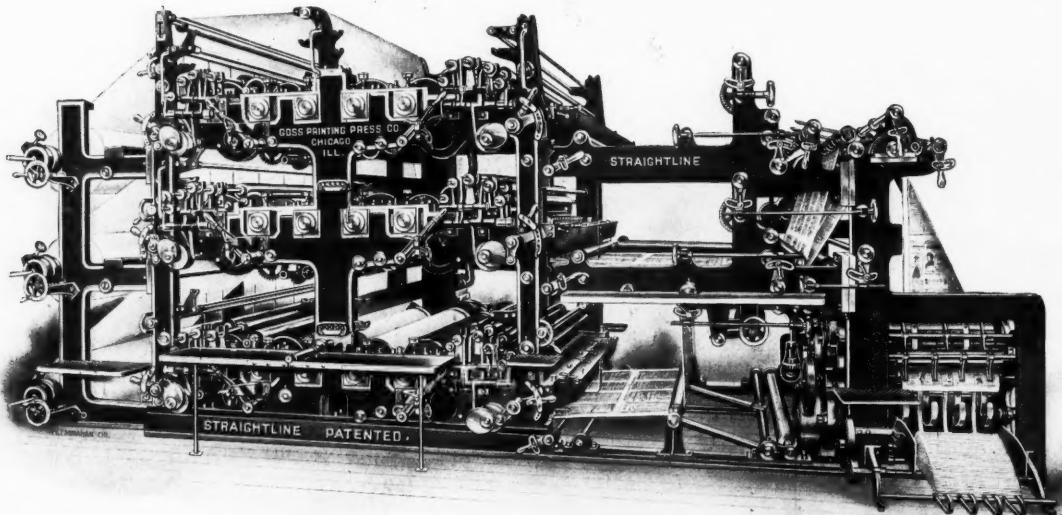
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THREE-DECK FOUR-PLATE WIDE IMPROVED GOSS SEXTUPLE STRAIGHTLINE, WITH TWO FOLDERS
Capacity, 50,000—4, 6, 8, 10, 12; 25,000—14, 16, 18, 20, 22, 24; 12,500—28, 32, 36, 40, 44, 48 pages per hour.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

MAIN OFFICE AND FACTORY, 16TH ST. AND ASHLAND AVE.
NEW YORK, 312 TEMPLE COURT

CHICAGO

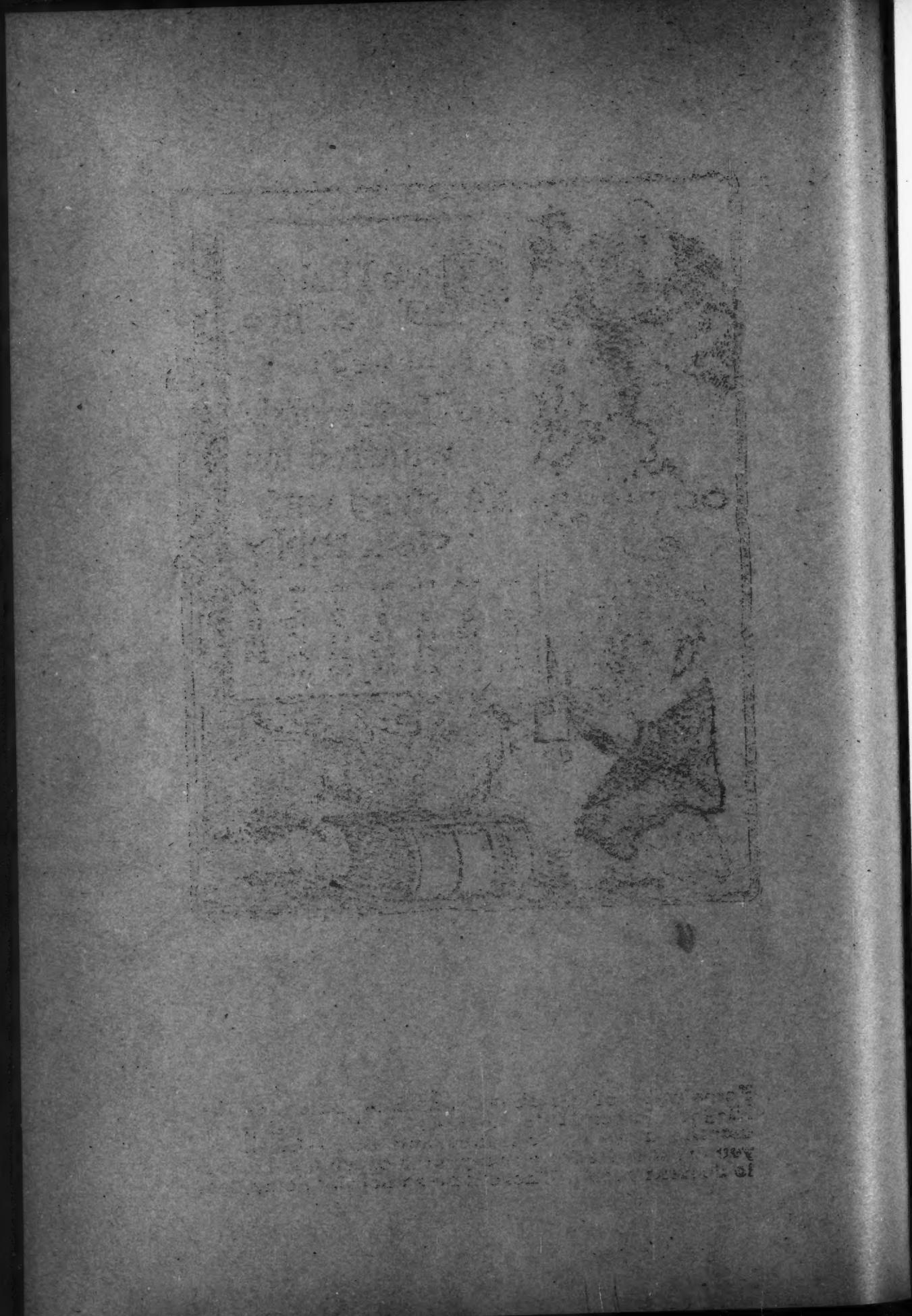
LONDON, 90 FLEET STREET







Fac-simile of October Nonsense Calendar by
Niagara Paper Mills, Lockport, N.Y. Just three
months more of nonsense and then,—bless us,
you must write for a prospectus of what we mean
to do next year. There'll be somethin' doing, too.



THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

ADVERTISING NOVELTIES OF WOOD.	CHARCOAL FOR ENGRAVERS.	ELECTROTYPE AND STEREOGRAPHY.
AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.	ATLANTIC CARBON WORKS. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.	KELLOGG, A. N. NEWSPAPER Co., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety miscellaneous cuts.
AIR BRUSH.	COATED PAPER.	EMBOSSING FOLDERS.
THAYER & CHANDLER, fountain air brush. 146 Wabash ave., Chicago. Send for catalogue.	CHAMPION COATED PAPER Co., Hamilton, Ohio.	CRESIDENT EMBOSSED CO., Plainfield, New Jersey. Folders for Announcements, Programs, Lodges, Societies and all Special Occasions. Large line. Write for samples.
BALL PROGRAMS AND INVITATIONS.	COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.	EMBOSSERS AND STAMPERS.
BAHRENBURG & Co., ball programs, tassels and bevels. 29 Beekman street, New York.	AMERICAN STEEL AND COPPER PLATE Co., 150 Nassau st., New York. Celebrated satin-finish plates.	CRESIDENT EMBOSSED CO., Plainfield, New Jersey. Catalogue Covers, Show-cards, Labels and Specialties in Fine Embossed Work.
BUTLER, J. W., PAPER Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders.	DIE SINKERS.	FREUND, WM., & SONS, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.
CRESIDENT EMBOSSED CO., Plainfield, N. J. See "Embossed Folders."	WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.	KOVEN, W., JR., embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.
BINDERS' MACHINERY.	ELECTROTYERS AND PHOTO-ENGRAVERS.	EMBOSSING DIES AND COMPOSITION.
HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.	RINGLER, F. A., Co., 26 Park Place, New York city. Electrotyping and photoengraving.	PETERS, C. J., & SON, Boston, Mass. Embossing dies, embossing compound, stock cuts.
ISAACS, HENRY C., 10-12 Bleecker st., New York.	ELECTROTYERS AND STEREOGRAPHY.	ENAMELED BOOK PAPER.
BOOKBINDERS' LEATHER.	BLOMGREN BROS. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.	CHAMPION COATED PAPER Co., Hamilton, Ohio.
THOMAS GARNAR & Co., manufacturers. 181 William st. and 22 Spruce st., New York.	BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 211 North Third street, St. Louis, Mo. Work in all branches.	ENGRAVERS—COPPER AND STEEL.
BOOKBINDERS' SUPPLIES.	DRACH, CHAS. A., ELECTROTYPE Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.	FREUND, WM., & SONS, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)
SLADE, HIPP & MELOY, Inc., 139 Lake st., Chicago. Also paper-box makers' supplies.	FLOWER, EDWIN, 216-218 William street, New York city. "Good work quickly done."	ENVELOPES.
BOXWOOD FOR ENGRAVERS.	HURST ELECTROTYPE Co., 82 Fulton street, New York. Electrotyping and stereotyping.	UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade paperies. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:
GRAND RAPIDS BOXWOOD CO., Grand Rapids, Mich. Also mounting woods.	JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.	Logan, Swift & Brigham Envelope Co., Worcester, Mass.
BRASS-TYPE FOUNDERS.	MCCAFFERTY, H., 34-36 Cooper sq., New York. Half-tone and fine-art electrotyping a specialty.	United States Envelope Co., Holyoke, Mass.
AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."	PETERS, C. J., & SON, Boston, Mass. Stock cuts, embossing dies, embossing compound.	White, Corbin & Co., Rockville, Conn.
MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.	ROWELL, ROBERT, Louisville, Ky. Oldest electrotype foundry in the South.	Plimpton Manufacturing Co., Hartford, Conn.
CALENDAR MANUFACTURERS.	SCOTT, GEO. C., & SONS, electrotypers. 208 Summer street, Boston, Mass.	Morgan Envelope Co., Springfield, Mass.
CRESIDENT EMBOSSED CO., Plainfield, New Jersey. Manufacturers of the famous Crescent Calendars. Large line. Write for prices.	WHITCOMB, H. C., & CO., 42 Arch st., Boston. Electrotyping and engraving of all kinds.	National Envelope Co., Milwaukee, Wis.
CARBON BLACK.	ELECTROTYERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.	P. P. Kellogg & Co., Springfield, Mass.
CABOT, GODFREY L. Boston, Mass.	LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.	Whitcomb Envelope Co., Worcester, Mass.
CARDS AND CARDBOARD.	ELECTROTYERS' AND STEREOGRAPHY MACHINERY.	W. H. Hill Envelope Co., Worcester, Mass.
BAHRENBURG & Co., 29 Beekman st., New York. Formerly with Hastings Card & Paper Co.	CAPS BROS., Kansas City, Mo., U. S. A.	U. S. E. Co., Fine Stationery Div., Worcester, Mass.
CARDBOARD MANUFACTURERS.	F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago; 15 Tudor st., London, E. C. Complete line of most advanced machines, all our own make.	
CHAMPION COATED PAPER CO., Hamilton, Ohio. COLLINS, A. M., MANUFACTURING CO., 527 Arch st., Philadelphia, Pa.	HOE, R., & CO., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.	
CASE-MAKING AND EMBOSsing.	THE MURRAY MACHINERY CO., Kansas City, Mo. Electrotype, stereotype and etching machinery.	
SHEPARD, THE H. O., Co., 212-214 Monroe st., Chicago. Write for estimates.	ELECTROTYERS' AND STEREOGRAPHY METAL.	
CHALK ENGRAVING PLATES.	GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.	
HOKKE ENGRAVING PLATE CO., 304 North Third street, St. Louis, Mo.		

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

GLAZED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

GUMMED PAPERS.

PIERCE, ALEX., & SONS, LTD., 33 Rose st., New York. "Celebrated" brand lies perfectly flat.

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AULT & WIBORG CO., THE, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

SCOTT, ROGERS & ROBB (Gray's Ferry Printing Ink Works), manufacturers of printing-inks, 196-198 South Clark st., Chicago.

STAR PRINTING INK WORKS, F. A. Barnard & Son, 116 Monroe street, Chicago.

THALMANN PRINTING INK CO., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.

ULLMANN & PHILPOTT MFG. CO., THE, Office, and works, 89-95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

BOSTON PRINTING PRESS CO., 176 Federal st., Boston, Mass.

LINOTYPE COMPOSITION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., New York. Books, magazines. Slugs, plates. RONEY & OTTEN PRINTING CO., 114-120 W. 30th st., New York. Publishers' work a specialty.

LINOTYPE COMPOSITION FOR THE TRADE.

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LINOTYPE METAL.

BLATCHFORD, E. W., & CO., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, Fourteenth and Wyandotte streets, Kansas City, Mo.

LITHOGRAPHERS TO THE TRADE.

GOES LITHOGRAPHING CO., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

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CHAMPION COATED PAPER CO., Hamilton, Ohio.

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MAIL PLATE CO., 73 West Adams st., Chicago. Saves expressage (all plates postpaid by us).

MAKERS OF HIGH-GRADE PAPERS AND SOCIETY STATIONERY.

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THE TYPHO MERCANTILE AGENCY, general offices, 87 Nassau street, New York city. The Special Agency of the Trade made up of the Paper, Book, Stationery, Printing, Publishing and kindred lines.

MONOTYPE METAL.

BLATCHFORD, E. W., & CO., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

NUMBERING MACHINES.

BATES MANUFACTURING CO., 83 Chambers st., N. Y. Sole manufacturers of Bates and Edison Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 83 Chambers st., New York; Chicago, 144 Wabash ave.; London, Eng., 34 Queen st., Cheapside, E. C. Factory, Orange, N. J., U. S. A. These machines can be purchased at all first-class stationers' and rubber-stamp manufacturers'.

WETTER TYPOGRAPHIC NUMBERING machines print and number at one impression. 331-341 Clason ave., Brooklyn, N. Y. Sold by all dealers.

PAPER BOX MACHINERY.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

PAPER CUTTERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARLDY & WINTERBOTTOM, 125-127 Worth st., New York.

ISAACSON, HENRY C., 10 and 12 Bleecker street, New York.

MORGANS & WILCOX MFG. CO., Middletown, New York.

PAPER DEALERS AND MAKERS.

BRADNER SMITH & CO., 184 and 186 Monroe street, Chicago.

CHICAGO PAPER CO., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

PAPER DEALERS—GENERAL.

DOBLER & MUDGE, Baltimore, Md.

ELLIOTT, A. G., & CO., Philadelphia, Pa. Specialty, parchment and art vellum papers.

JAPAN PAPER CO., 36 East Twenty-first street, New York city. See ad. in this paper.

PAPER JOGGERS AND COUNTERS.

HART, R. A., & CO., Battle Creek, Mich. Job press counters, \$3; jogggers, \$15 and up.

PAPER MANUFACTURERS.

CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

EAST HARTFORD MFG. CO., Burnside, Conn. High-grade writings, bonds, ledgers, weddings. Write us in regard to specialties.

PAPER MANUFACTURERS—LEDGER ONLY.

WESTON, BYRON, CO., Dalton, Mass.

PAPETERIES.

UNITED STATES ENVELOPE CO., Springfield, Mass. A full line of papeteries made at Morgan Envelope Co., Springfield, Mass., U. S. E. Co., Fine Stationery Div., Worcester, Mass.

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BAUER, H. C., ENGRAVING CO., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

DOBISON, W. J., ENGRAVING CO., 277 Washington street, Boston, Mass. Half-tone and line etching.

FRANKLIN ENGRAVING & ELECTROTYPE CO., 341 Dearborn street, Chicago.

KELLEY, S. J., ENGRAVING CO., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

PENINSULAR ENGRAVING CO., Evening News building, Detroit, Mich.

PETERS, C. J., & SON, Boston, Mass. Half-tone, line and wax engravers.

SANDERS ENGRAVING CO., St. Louis, Mo. Electrotypers and photoengravers.

WILLIAMSON-HAFFNER ENGRAVING CO., 1633 Arapahoe street, Denver, Colo.

PHOTOENGRAVERS' MACHINERY AND APPLIANCES.

F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago. Complete outfitts a specialty.

PHOTOENGRAVERS' SCREENS.

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PHOTOENGRAVING.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams street, Chicago. Half-tone and line engravers.

PHOTOGRAPHIC PUBLISHERS.

PHOTOCROM CO., THE, sole publishers of Photocrom and Phostint, Detroit, Mich.

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KELTON'S, M. M., SON, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed perfecting presses.

Goss PRINTING PRESS CO., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn st.

PRESSES—CYLINDER.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

ROBERT W. TUNIS MFG. CO., INC. Manufacturers of the celebrated Model Printers' Press and dealers in new and secondhand presses of all makes. 708 Chestnut street, Philadelphia, Pa.

PRESSES—HAND OR FOOT.

KELSEY PRESS CO., Meriden, Conn.

PRESSES—ROLL-PAPER.

CAPS BROS., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders." EARLDY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' MACHINERY AND SUPPLIES.

BROWER-WANNER CO., type, cases, chases, mortors. 298 Dearborn street, Chicago.

PRINTERS' MATERIALS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago. Specialties: Brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

HARTNETT, R. W., 52-54 North Sixth street, Philadelphia, Pa. MORGANS & WILCOX MFG. CO., Middletown, New York. Patent steel furniture and other specialties.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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KENNEDY, T. E., & Co., 414 East Pearl street, Cincinnati. Printers' outfitters. Large stock secondhand machinery, Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

POWELL, F. M., Co., 406 Dearborn st., Chicago. All kinds of printing-presses, paper-cutters, type and material. Printers' brass type and brass rule. We match any face made in rule. New or secondhand supplies of all kinds.

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MORGANS & WILCOX MFG. Co., Middletown, New York.

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BENDERAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

BINGHAM BROTHERS COMPANY, 406 Pearl street, New York. Also padding glue.

CHICAGO ROLLER Co.: also tablet composition. 84 Market street, Chicago.

DIETZ, BERNHARD, Grant and Mercer streets, Baltimore, Md.

GODFREY & Co., printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

GRAYBURN, JOHN, 525 First ave., Pittsburgh, Pa. Established 1871. Try our padding glue.

HART & ZUGELDER, Rochester, N. Y. Also bookbinders' flexible glue.

MAIGNE, O. J., 324-328 Pearl street, New York city. Also pressroom paste.

WILD & STEVENS, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

PRESTON, RICHARD, 45 Pearl st., Boston, Mass. Printing, folding and wire-stitchers.

RUBBER STAMP MACHINERY.

DORMAN, J. F. W., Co., Baltimore, Md. All rubber stamp supplies, type, small presses, etc.

SECONDHAND MACHINERY.

CAMPBELL, NEIL, Co., 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

STEEL CUTTING RULE.

F. WESEL MFG. Co., 82 Fulton st., New York; 310 Dearborn st., Chicago. Also brass scoring rule.

STEREOTYPERS' AND ELECTROTYPEERS' METAL.

BLATCHFORD, E. W., & Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

TIN-FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

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UNITED STATES ENVELOPE Co., Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co., Div., Springfield, Mass.

TRANSLATION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., N. Y. Price-lists; commercial catalogs.

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AMERICAN TYPE FOUNDERS Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. BRANDEG—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburgh, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Spokane, Wash.; Los Angeles, San Francisco, Cal. SPECIAL DEALERS—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

BRUCE'S NEW YORK TYPE FOUNDRY, 13 Chambers street, New York.

CRESCENT TYPE FOUNDRY, 346-348 Dearborn street, Chicago.

HANSEN, H. C., type founder and printers' supplies. 190-192 Congress street, Boston, Mass.

INLAND TYPE FOUNDRY, S. E. cor. 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

NEWTON COPPER-FACING TYPE Co., 18-20 Rose st., New York. Established 1851.

WOOD TYPE.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EMPIRE WOOD TYPE Co., 79 Centre st., New York. Manufacturers enameled and plain-faced wood type and general wood goods for printers' use. Write for catalogue.

HAMILTON MFG. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galley, etc.

Buffalo Printing Inks Always Work



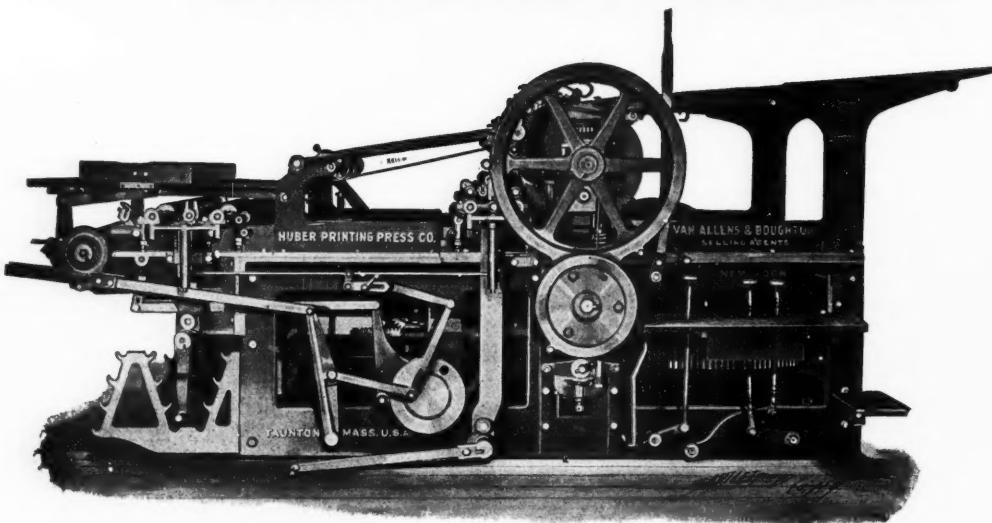
Our new Sample Book of Cover Inks is yours for the asking. Write on your own letter-head—don't use postal.

Buffalo Printing Ink Works, Buffalo, N. Y.

E. F. RYCHE N. Proprietor.

New York Branch, 69 Ann Street

THE HUBER



Do you know any thing of the Huber Printing Press?

Would you not think, as a progressive printer, a few hours well spent in looking into its new features? For instance:

THE HUBER drives direct—no intermediate gears.

THE BED AND CYLINDER are locked with a registering device under center of bed, adjustable so as to prevent lost motion.

THE PYRAMID DISTRIBUTION ensures the finest effects from the ink.

THE ANGLE ROLLERS are geared to travel with the ink plate.

THE BRAKE, BACK-UP and many other labor-saving devices.

The HUBER is rigid—the Register is perfect. The machine is the finest built.
It gives the largest product.

LET US HAVE A CONFERENCE WITH YOU.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY,
215 Spear Street, San Francisco, Cal.

AGENTS, SYDNEY, N. S. W., PARSONS BROS., Stock Exchange
Building, Pitt Street.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

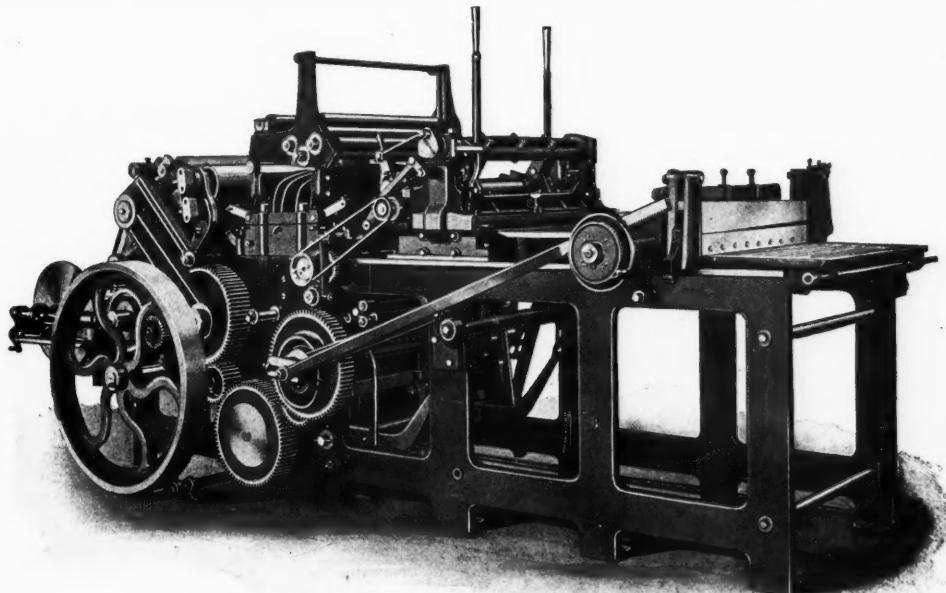
WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, Manager,
Telephone, 801 Harrison. CHICAGO.

KIDDER PRESS CO.

NEW YORK OFFICE, 150 NASSAU STREET



FACTORY—DOVER, NEW HAMPSHIRE

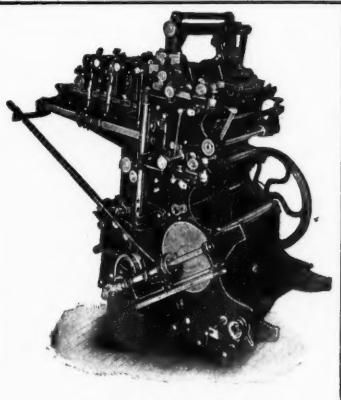


Roll Feed Bed and Platen Press

DOUBLE QUARTO PERFECTOR

This press prints on both sides of the web — on one side in two colors — slits, perforates crosswise and lengthwise, and has numbering attachment for Wetter or Bates numbering heads. Can have punches to notch corners or make holes of any size and shape. With the Multiple Feed and Cut Attachment all the other attachments may be operated once, twice or three times to each impression.

A MOST PROFITABLE PRESS FOR ALL KINDS OF TICKETS, LABELS AND SPECIALTIES OF EVERY SORT

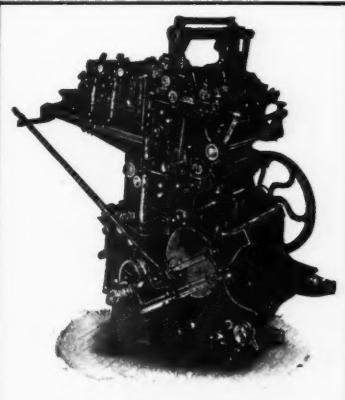


3 X 12 TICKET PRESS

Prints on both sides of web.
Numbers in another color.
Has small chase to print name
of stations or a serial number.

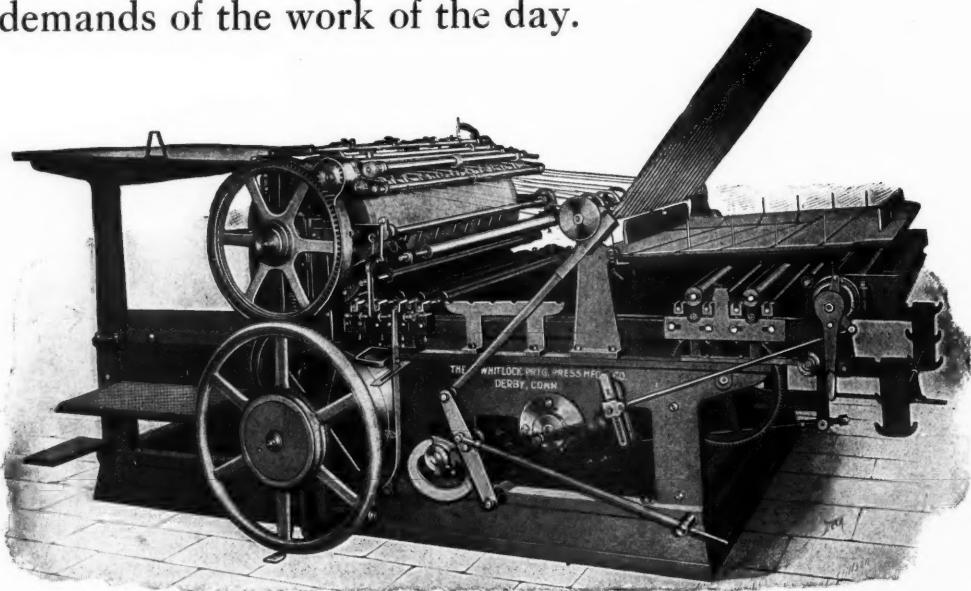
Speed 6,000 impressions per hour.

Gibbs-Brower Co.
SOLE AGENTS
150 Nassau St., New York



3 X 12 TICKET PRESS

Twenty years of Quality-making, with one object ever in view, viz: to make *The Whitlock* THE PRESS best fitted to meet the demands of the work of the day.



The Whitlock

Embodies in its construction every known mechanical feature that will make or save money for its user. ¶ Such features as Swiftness and Smoothness of Operation, Simplicity, Rigidity, Durability, etc., are conserved in the highest degree. * * * *

Manufactured by THE WHITLOCK PRINTING PRESS
MANUFACTURING COMPANY *of* DERBY, CONN.

121 TIMES BUILDING, NEW YORK

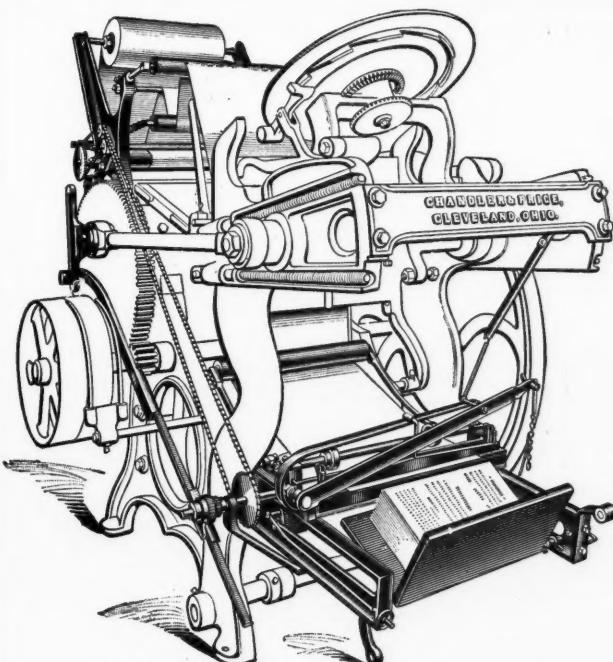
309 WELD BUILDING, BOSTON

WESTERN AGENTS—THE AMERICAN TYPE FOUNDERS COMPANY

Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco

Southern Agents—MESSRS. J. H. SCHROETER & BRO., 44 Viaduct Block, Atlanta, Ga.

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Cut shows attachment on Chandler & Price press

The
Kramer Web
ATTACHMENT
FOR PLATEN
PRESSES ☠ ☠

Making a Web Feed out of your Platen Presses.

The hand-fed machine becomes automatic.

Requires no feeder. The output is larger. Better work. No waste. Thrown back to hand feed in five minutes.

Feeds, cuts, slits, collates. Time-saver and money-maker. Send for full description.

KRAMER WEB CO., Machinery Department, Bourse Building, PHILADELPHIA, PA.

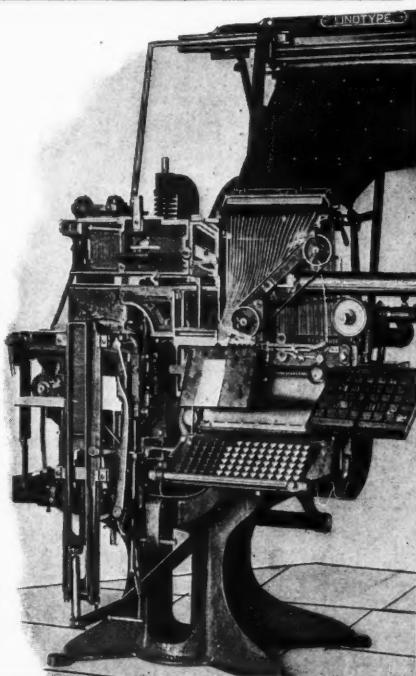
TO USERS OF LINOTYPES

There are over 8,000 of these wonderful and costly pieces of mechanism in constant daily use in America alone. It is important that they be kept in perfect working condition and up to their full measure of efficiency. To do this you should use

DIXON'S No. 635 GRAPHITE

The most useful lubricant, and the one best suited to all the requirements of the Linotype. It excels all others—"Beats anything you ever saw," as one operator puts it. Once tried, always used. A FREE SAMPLE will be sent to any operator, if this advertisement is referred to. . . Address,

JOSEPH DIXON CRUCIBLE CO.
JERSEY CITY, NEW JERSEY, U. S. A.



Brehmer Wire Stitchers



Are made in more than thirty-six different sizes and styles.

Over 25,000 in use

PRICES

No. 59 Heaviest work - \$400
No. 58 Bookbinders' work 275
No. 33 Printers' work - 150
Large variety of styles.

Their durable construction is the excuse for their great popularity

There are more Brehmer Stitchers sold than all other makes combined

Brehmer Stitchers for Calendars, Pamphlets, Booklets, Baby Stitch for Booklets, etc., Advertising Novelties, Heavy Books, Telephone Books, Box Corners, Fan Handles, Shoe Gussets, etc.

Chas. Beck Paper Co., Ltd.
609 Chestnut Street, Philadelphia, Pa.
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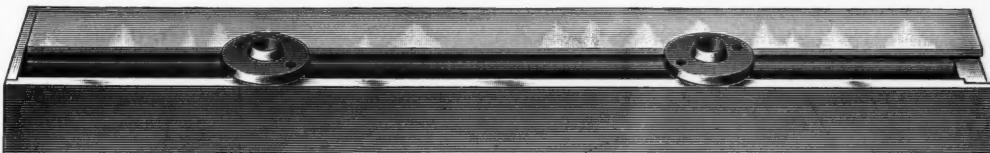
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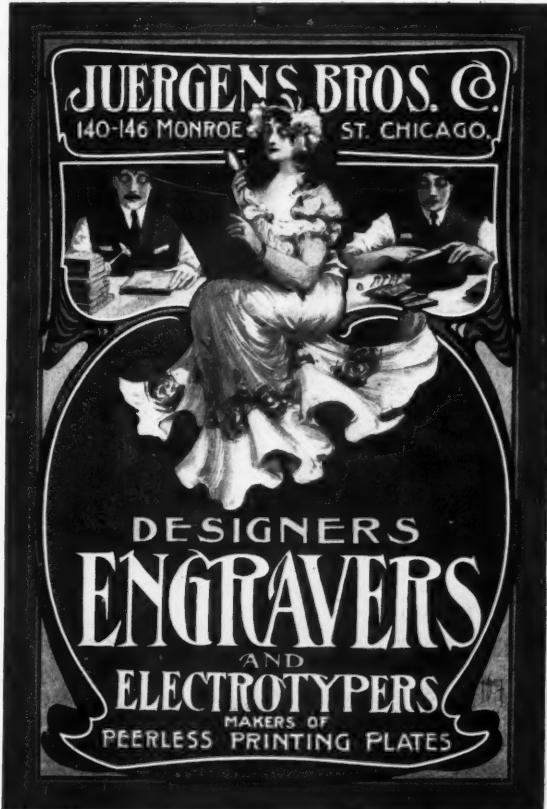
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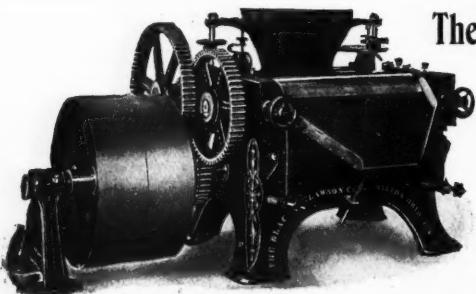
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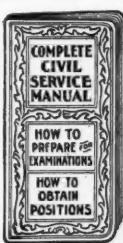
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